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1817
ARTES SCIENTIA VERITAS

FACSIMILE OF A STUDY OF A HEAD BELIEVED TO BE BY TITIAN.

Probably a study made in the country, as the hair is not draped as the women wore it at Venice. This drawing is done on paper bearing the Plover mark. The Author bought it many years ago in a large box of old drawings which had belonged to the Duke of Sussex. Among them was one of the Sketches for the "Saint Peter Martyr" done on the same sort of paper. There were paper mills at Piere (which means also a Plover) where Titian was born and the mill mark was a Plover.

PAINTERS

AND

THEIR WORKS:

A DICTIONARY OF GREAT ARTISTS,
WHO ARE NOT NOW ALIVE,

GIVING

THEIR NAMES, LIVES, AND THE PRICES PAID FOR THEIR WORKS AT AUCTIONS.

By RALPH N. JAMES.

IN THREE VOLS.

VOL. III.—Sabbatini to Zyl, and Appendixes.

LONDON:
L. UPCOTT GILL, 170, STRAND, W.C.
1897.

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LONDON:
L. UPCOTT GILL, LONDON AND COUNTY PRINTING WORKS,
DRURY LANE, W.C.

PAINTERS AND THEIR WORKS.
VOL. III.

In order to avoid the repetition of such words as "born," "died," etc., the following abbreviations will be used: B., born (place and date); D., died (place and date); S., scholar of (name of master); I., imitated (name of artist); P., painted (history, landscape, etc., as the case may be). The date immediately preceding the price refers to the period at which a picture was sold, and not to that of its execution.

Sabbatini (Andrea), called Andrea da Salerno.—B. Naples, about 1480; D. Naples, 1545 or 1550; S. Zingaro Vecchio and Raphael; P. history and portraits. After working under Raphael at the Vatican, Andrea returned to Naples, where he was much employed by the nobility, and ornamented many of the churches with his works. They are much in the style of those of Raphael, although in some of them the limbs are too muscular, and the shadows too dark. At Solly's sale in 1847, an "Adoration of the Magi," by this artist, fetched £78 15s.

Sabbatini (Lorenzo), called Lorenzino da Bologna.—B. Bologna, about 1540; D. Rome, 1577; S.——; P. history and portraits. It is not known under what master this artist worked before he was called to Rome, in the Pontificate of Gregory XIII.; but he certainly studied carefully the works of Raphael and Parmigiano, and became one of the best artists of his time. Agostino Carracci engraved one of his pictures, which he admired so much that he recommended his scholars to copy those which were in Bologna. At Rome Lorenzo painted, in conjunction with Federigo Zuccaro, some of the "Labours of Hercules," his but chief pictures are at Bologna.

165496

Pictures by this painter have been sold as under :

		£	s.	d.
Madonna and Child on a crescent, G. Graves's sale	1803 ...	10	10	0
The Presentation in the Temple, Sir T. Lawrence's sale	1836 ...	26	15	0

Sacchi.—There were several painters of this name, among whom the principal were :

Sacchi (Andrea), called Andruccio.—B. Rome, 1598 ; D. Rome, 1661 ; S. Albano ; P. history and portraits. The real name of this artist is said to have been Ouche. Although Sacchi studied the works of Raphael and other great masters in Rome, he formed for himself a style which was peculiarly his own. He competed successfully in fresco with Pietro da Cortona. The ideas of Sacchi were always elevated, and he excelled in simplicity of composition and correctness of drawing. To these characteristics he added a delicacy yet force of colouring which, combined with high finishing, rendered his works very elegant. His most famous picture represents " S. Romualdo Recounting his Vision to his Brethren." Nicolas Poussin declared it was the fourth great picture in Rome, the others being " The Transfiguration," by Raphael ; " The Descent from the Cross," by Volterra ; and " The Communion of S. Jerome," by Domenichino ; and posterity has admitted the soundness of Poussin's judgment. Carlo Maratti painted a fine portrait of Andrea Sacchi, which was engraved by Vallet in 1662.

As Sacchi bestowed so much time on his works, they are necessarily scarce, but the following have appeared at auctions :

		£	s.	d.
Adoration of the Magi, Sollier's sale	1787 ...	16	0	0
Death of Abel, Sir J. Reynolds's sale	1795 ...	6	6	0
Noah Exposed, Earl of Bessborough's sale	1801 ...	33	12	0
S. Bruno at his Devotions, Earl of Bessborough's sale	1801 ...	56	14	0
S. Bruno holding a Crucifix, 24¾in. by 24½in., Froward's sale ...	1807 ...	146	10	0
S. Bruno holding a Crucifix, 33in. by 14in., Bryan's sale	1808 ...	315	0	0
Christ Bearing His Cross, from Orleans Collection, H. Hope's sale	1816 ...	86	1	0
S. Bruno holding a Crucifix (Froward's), Lord Radstock's sale ...	1826 ...	99	15	0

		£	s.	d.
Portrait of a cardinal, Lord Hampton's sale	1834 ...	23	12	6
Christ Bearing His Cross, S. Veronica, and soldiers (Hope's picture), S. Rogers's sale	1851 ...	85	1	0
Ascension of the Virgin, Lord Northwick's sale...	1859 ...	210	0	0
Job and two females, L. W. H. Fielden's sale	1877 ...	105	0	0

Sacchi (Carlo).—B. Pavia, 1616; D. Pavia, 1706; S. C. A. Rossi; P. history. He studied in Rome and Venice, and became a good artist. One of his best works is a miracle performed by S. James, painted in the style of Paolo Veronese, after whom he etched some plates.

Sacchi da Papia (Pietro Francesco).—P. history. Lanzi thinks that there were two painters of this name. Among the pictures collected by the French in Italy there was in the Louvre, in 1814, a work by one of them, who is said to have painted at Milan in 1460; it represents "The Doctors of the Church." The second artist is said to have flourished at Milan, and to have painted at Genoa up to 1526. His style has much in common with that of Mantegna.

Sacchi or **Sacchiense.**—*See* **Licinio (Giovanni Antonio).**

Saftleven, Satchleven, or **Zatchleven (Herman).**—B. Rotterdam, 1609; D. Utrecht, 1685; S. Jan van Goyen; P. landscapes. As this artist's monogram is H. S., it is probable that he wrote his name with an S, although it was originally Zatchleven. He never left Holland, unless, perhaps, for excursions up the Rhine; yet he became, by constant study from nature, an excellent painter of landscapes, in which the perspective, both linear and aërial, is very well given. The groups of figures are also well placed. Towards the end of his life he resided at Utrecht. His brother Cornelius, who painted in the same style but in an inferior manner, is chiefly known as an engraver.

As Herman's works are very numerous, they seldom sell for more than from £5 to £10. The following have been exceptions:

		£	s.	d.
Vue du Rhin (dated 1660), Kretschmar's sale	1757 ...	17	0	0
Vue du Rhin, Lormier's sale... ...	1763 ...	17	0	0
Vue du Rhin, De Neuville's sale ...	1765 ...	50	0	0

		£	s.	d.
Vue du Rhin, sale at Dordrecht ...	1768 ...	17	0	0
View of a river, 20in. by 24in. ...	1771 ...	28	0	0
A pair of views on the Rhine, Lady Holderness's sale	1802 ...	40	19	0
Ditto (uprighte), Lady Holderness's sale	1802 ...	28	7	0
A pair of landscapes, figures and cattle	1803 ...	30	9	0
A pair of views from Lady Holderness's Collection, Dent's sale ...	1827 ...	38	17	0
A pair of views on the Rhine, Scarisbrick's sale...	1861 ...	42	0	0

Saint Germain (Gault de).—*See* **Gault de Saint Germain.**

Saint Leger (La Sieur de).—*See* **Gerbier.**

Salai, Salaino, Salario, or **Solari (Andrea),** called also Andrea da Milano.—B. in the Milanese, 1458; D. Milan, 1510; S. Leonardo da Vinci; P. history and portraits. As a boy, Andrea's face was so remarkable for its beauty, that Leonardo is said to have used him as a model for angels. On the other hand, by some authors he is called "Il Gobbo" ("The Hunchback"). He became so able an imitator of his master's style, that many pictures now known to be by him were formerly attributed to Leonardo. Several pictures at Murano, said to be by Andrea da Milano (a name applied to more than one painter), are by Salai. It is known by the accounts of the Château de Gaillon that Charles d'Amboise invited Salai to France, and that the latter left Milan for that country on 6th August, 1507, and remained at Gaillon until September, 1509. Leonardo da Vinci did not visit France until 1516. Gaillon was destroyed in 1793.

The following pictures have been sold by auction as being by Andrea:

		£	s.	d.
Ecce Homo, Christ with two figures (one front-face, the other in profile, attributed to Da Vinci), Beckford's sale	1823 ...	87	0	0
La Vierge et l'Enfant, Aguado's sale	1843 ...	76	0	0
Herodias with the head of John the Baptist, 36in. by 48in., E. Solly's sale	1847 ...	14	14	0
S. John the Evangelist holding emblems of the Trinity (from Duke of Modena's Collection, Milan), Baytun's sale	1853 ...	89	5	0

		£	s.	d.
Virgin and Child, Lord Northwick's sale	1859 ...	16	16	0
Madonna and Child, S. John and lamb, Du Blaisel's sale	1872 ...	147	0	0
Virgin and Child (bought in), Du Blaisel's sale	1872 ...	78	15	0
His own portrait, three-quarter face, in a cap, with medal and chain, holding portecrayon, signed on the medal	1883 ...	52	10	0
La Bella, nude, seated, and foliage, half-length, 32in. by 76in., Graham's sale	1886 ...	168	0	0

Salario.—*See* **Salai.**

Salerno (Andrea da).—*See* **Sabbatini (Andrea).**

Salimbeni (Il Cavaliere Ventura), called Bevilacqua.—B. Siena, 1557; D. Siena, 1613; S. his father; P. history. Ventura was the son of Arcangiolo Salimbeni, and half-brother of Francesco Vanni. Having received his first instruction in art from his father, a painter of Siena, Ventura studied carefully the works of Correggio and Parmigiano in Lombardy, and went to Rome under the Pontificate of Sixtus V. His principal patron was Cardinal Bevilacqua, whose name he assumed. He worked in many of the chief cities of Italy.

Salimbeni painted in an excellent style. His drawing is correct, and his colouring and management of light and shade are learned. The landscapes also are painted with great care. His principal works are in Italy. Salimbeni etched some plates from his own designs.

Sallaert (Antoine).—B. Brussels, about 1590; D.——; S. perhaps Rubens; P. history. Sallaert was admitted into the Guild of S. Luke at Brussels as an apprentice in 1606, was a franc-maitre in 1613, and was four times Doyen, the last time in 1647-48. His son, Jean Baptiste, was a franc-maître in 1644, but very inferior to his father as an artist. Rubens and Van Dyck had a very high opinion of Sallaert's power of composition, and Mensaert says that Van Dyck was so much pleased with the arrangement of a procession by Sallaert, that when his pupil brought it to Van Dyck the latter presented the bearer with a piece of gold. The various processions by him which are at Brussels prove how well he deserved the high reputation he enjoyed among his contemporaries. There are pictures by him

also at Ghent and Berlin. Sallaert's drawings are excellent, and it appears certain that he engraved on wood, his mark being "A. S." combined.

At Dayrolle's sale in 1786 a picture by Antoine Sallaert, representing "A View of Anderghem, many figures, a rope-dancer, and a portrait of the Archduke Albert," was sold for £68.

Salvi.—*See* **Sassoferrato.**

Salviati (Giuseppe Porta, called).—B. Castel Nuova, 1518 or 1520; D. Venice, about 1570; S. Francesco Rossi; P. history and portraits. Porta went, while young, to Rome, and entered the school of Francesco Rossi (called Il Cecco di Salviati), whose name he took. With that master he went to Venice, where he painted in the Library of S. Mark. Between 1541 and 1552 he worked at Padua, and painted "The Life of S. John" in the Selvatico Palace. Giuseppe was called to Rome by Pius IV., and arrived there in 1563. In the Sala Regia he painted "Frederick I. doing Homage to Alexander III."; and returned to Venice in 1565. From that time he was much employed in that city, and one of his best works is a "Descent from the Cross," at Murano. He remained in Venice until his death. Besides being a good painter as regards composition, drawing, and colouring, Giuseppe worked as an architect, and was an excellent engraver on wood.

Easel pictures by him seldom appear at auctions, but in 1804, at Bryan's sale, "The Sabines" realised £51.

Salviati (Il Cecco di).—*See* **Rossi.**

Sanchez Coello or **Coelho (Alonso).**—B. Benifayró, in Valencia, at the beginning of the sixteenth century; D. Madrid, 1590; S.——; P. portraits and history. The balance of evidence is in favour of this artist's having been born in Spain, but probably his family was in some way connected with Portugal. He was painter to Charles V. and Philip II., with whom he was in great favour, and who, it is said, spoke of him habitually as "The Portuguese Titian." It is very probable that he studied in Italy, but in 1541 he resided in Madrid, and married Donna Luisa Reynalte. When Antonio Moro came to Madrid for the first time, in 1552, Sanchez Coello was sent with him, by Charles V., to Portugal to paint portraits, and entered the service of Don Juan, who had married Juana, the daughter of Charles and sister of Philip II. After the death of Juan, his

widow recommended Sanchez Coello to her brother Philip, who took him into his service. Sanchez Coello painted Philip several times, as well as many other royal personages. He also received favours from Popes Gregory XIII. and Sixtus V., Cardinal Farnese, and the Grand Duke of Florence.

Sanchez Coello painted, besides portraits, many pictures of sacred subjects for the Escorial and churches; but many of his works perished in the fires at the Palacio del Prado and the Alcazar of Madrid. He is said to have copied some of the pictures by Titian. Probably he made that artist his model. It is certain that by some means Sanchez Coello became one of the greatest portrait-painters of his time. There are portraits and sacred subjects by him at Madrid and Vienna.

Pictures by Sanchez Coello have been sold by auction as under:

		£	s.	d.
Portrait of Duke of Alva, with bâton and cuirass, Fonthill sale	1823 ...	31	10	0
Portrait of lady in white dress, seated, half length, 45½in. by 36½in.	1855 ...	10	10	0
Portrait of Don Carlos, son of Philip II., white dress, half length, 43in. by 34in.	1855 ...	14	0	0
Portrait of Isabella de Valois, crimson dress	1855 ...	22	0	0
Portrait of Anne Maria, Queen of Philip II., white dress, black cap, seated, half length, 48in. by 39in., signed	1855 ...	215	0	0
Portrait of Isabella Clara Eugenia, white dress, ruff, jewels, half length, 46½in. by 38in. ... ... The preceding five in Bernal's sale	1855 ...	42	0	0
Portrait of Duchess of Parma, daughter of Charles V., Lord Northwick's sale	1859 ...	11	11	0
Portrait de Fernando Cortes, Salamanca's sale	1867 ...	270	0	0
Portrait d'un jeune gentilhomme, Salamanca's sale	1867 ...	185	0	0
Portrait de Cortes (the above picture), Salamanca's sale	1875 ...	70	0	0
Communion de S. Thérèse, Salamanca's sale	1875 ...	190	0	0

		£	s.	d.
Portrait of Duke of Alva, white dress, with bâton, 29in. by 22in. (from Fonthill), Duke of Hamilton's sale	1882 ...	420	0	0
Elizabeth de Valois, 43½in. by 37in., De Zoete's sale	1885 ...	283	10	0

Sanchez Coello (Donna Isabel).—B. Madrid, 1564; D. Madrid, 6th February, 1612; S. her father; P. portraits and history. She was the daughter of Alonso Sanchez Coello, as a child had been the playfellow of the Royal children, and married Don Francisco de Herrera, Knight of Santiago and Governor of Madrid. She excelled not only in painting but as a musician, and by her many other accomplishments.

San Daniele (Pellegrino da).—*See* **Martino da Udine.**

Sandby (Paul).—B. Nottingham, 1725; D. 4, St. George's Row, Bayswater Road, 9th November, 1809; S. ——; P. views, architecture, and figures. This artist, who was one of the earliest English painters in water-colours, when young kept a school with his brother at Nottingham. He was next employed at the drawing office in the Tower of London. In 1746 he was draughtsman for the survey in the Highlands of Scotland, and made many drawings of the scenery there. In 1752 he was living at Windsor, and completed seventy drawings of the Castle and Eton. These were bought by Sir Joseph Banks, whom Sandby accompanied to Wales; and there he was induced by Sir Watkin W. Wynne to remain some time. He was a member of the S. Martin's Academy, and, as Hogarth opposed his plans, it is supposed that he was author of the prints ridiculing "The Line of Beauty," and other caricatures. Sandby was a member of the Incorporated Society of Artists, and one of the original members of the Royal Academy in 1768. In that year he was appointed drawing-master at the Woolwich Military School: this post he resigned in 1799.

Besides the etchings he produced, Sandby was the first English artist who brought to a high degree of perfection the art of aquatint, especially in his "Views of the Encampment in the Parks," 1780. His views of old towns and parks are generally outlined with a pen and washed with colours in a very simple manner, but his most masterly works are his small drawings in body-colours, in which there are no sharp outlines, and which are coloured with great delicacy and refinement.

Drawings by Paul Sandby have usually produced at auction from £5 to £20; but the following were sold for higher prices (the first six at Sir J. Banks' executors' sale):

		£	s.	d.
Windsor and the Castle	1826 ...	25	4	0
Ditto, from Spital	1826 ...	26	5	0
Ditto, from Bridge	1826 ...	36	15	0
Eton College	1826 ...	34	13	0
Ditto	1826 ...	35	14	0
Ditto, from Crown Corner	1826 ...	31	10	0
Caricature portrait of Lords North and Thurlow	1880 ...	8	18	6

Sandrart (Joachim).—B. Frankfurt on the Maine, 1606; D. Nuremberg, 1683 or 1688; S. Gerard Honthorst; P. history, portraits, and landscapes. After studying under other masters, Sandrart became the pupil of Gerard Honthorst, and accompanied the latter to England, where he remained until 1627. While here he was employed by Charles I. and the Duke of Buckingham. He had also the advantage of copying the pictures by the great masters which formed the Royal Collection. He copied also Holbein's portraits of Henry VIII., Sir Thomas More, and Erasmus for the Earl of Arundel.

In 1627 Sandrart went to Venice, and from there to Rome, where he became the intimate friend of Claude Lorrain. When the King of Spain ordered twelve pictures by the most eminent painters then in Rome, Sandrart was chosen as one of them, and painted "The Death of Seneca." After residing for a long time in Rome, where he was on intimate terms with the many distinguished men then in that city, Sandrart visited Naples, Sicily, and Malta, and, by way of Lombardy, returned to Frankfurt, where he married. He next visited several cities in Austria and Bavaria, and finally Nuremberg, where he died. Everywhere he found employment, and besides his "Seneca," which is at Florence, he painted his masterpiece, "The Company of Archers assembled to do honour to Maria de' Medici when she visited Amsterdam," which is now in the Town Hall of that city. At Nuremberg there is also his "Peace of Westphalia."

Sandrart's fame as an author has caused his merits as a painter to be overlooked. Besides his well-known "Academiæ Artis Pictoriæ," published at Nuremberg in 1683, he wrote several other works on art.

Sandro (Benozzo di Lese).—*See* **Gozzoli.**

San Friano (Maso da).—*See* **Manzuoli.**

San Giovanni (Giovanni di).—*See* **Manozzi.**

San Giovanni (Tommaso di).—*See* **Masaccio.**

San Marco (Di).—*See* **Bartolommeo.**

San Severino (Lorenzo da).—*See* **Lorenzo.**

Santa Croce (Girolamo da).—*See* **Girolamo da Santa Croce.**

Santerre (Jean Baptiste).—B. Magny, near Pontoise, 1650; D. 1717; S. Boullogne l'Ainé; P. history and portraits. Santerre was protected by Louis XIV., who gave him lodgings in the Louvre and a pension. He was received into the Academy in 1704. His pupils were principally females, who often served him for models, for he excelled in representing young girls. His drawing was correct, the figures have much grace, and they are well coloured. In his portraits the hands are painted with great care, and the dresses skilfully arranged. There are frescoes by him at Versailles.

Pictures by Santerre have been sold as follow:

		£	s.	d.
Sujets de bal, Julienne's sale ...	1767 ...	52	0	0
La Chanteuse, La Live de Jully's sale	1770 ...	65	0	0
Adam et Eve, Blondel de Gagny's sale	1776 ...	500	0	0
Coupeuse de Choux, Blondel de Gagny's sale	1776 ...	130	0	0
Femme assise, Conti's sale	1777 ...	20	0	0
Coupeuse de Choux (the above picture), Poullain's sale	1780 ...	280	0	0
A lady in a Spanish dress	1801 ...	22	1	0

Santi or **Sanzio (Giovanni).**—B. Colbordolo, near Urbino, ——; D. 1494; S.——; P. history and portraits. He was one of an old family which produced many painters. It is not improbable that Giovanni had studied under Mantegna. For the time at which he lived, he was by no means a bad painter; but his chief glory is to have been the father of Raphael, and to have endeavoured to second his son's great genius by placing him in the school of Perugino. At Dennistown's sale in 1855, a portrait of Raphael when a boy, by Giovanni Santi, realised £105. *See also* **Raphael.**

Santi di Titi.—B. Borgo San Sepulchro, 1538; D. 1603; S. A. Allori; P. history and portraits. He studied also in Rome,

and distinguished himself by the works he executed at the funeral of Michael Angelo. He was learned in art, and painted in a vigorous style, with correct drawing and powerful colouring. Some of his best pictures are at Florence. At McIntosh's sale, in 1857, an "Annunciation" by Santi di Titi, on alabaster, was disposed of for £105.

Sanzio.—*See* **Raphael** and **Santi (Giovanni).**

Saracino (Carlo), called Carlo Veneziano.—B. Venice, 1585; D. about 1625; S. ——; P. history. He went early to Rome, where he adopted the style of Caravaggio, and was much employed. His figures are generally in Oriental dresses. At the Duke of Marlborough's sale in 1886, a "Death of the Virgin," by this master, 17in. by 11in., on copper, brought £157 10s.

Sarto (Andrea del).—*See* **Andrea d'Agnolo.**

Sartorius (Francis).—B. ——; D. about 1806; S. ——; P. sporting subjects. He painted in London at the end of last century, and was much employed on portraits of horses. Many of his pictures were engraved, and there are some at Saltram House. Between 1773 and 1791 he exhibited of works classed as "sporting" seven at the Society of Arts, twenty at the Free Society, and twelve at the Royal Academy. Pictures by him, unless of peculiar interest, have usually produced £2 or £3.

Sartorius (John N.)—B. ——; D. ——; S. his father; P. animals. He was the son of Francis, and painted similar subjects; some of races have been engraved. Between 1778 and 1824 he exhibited one picture at the Society of Arts, thirty-one at the Free Society, and seventy-eight at the Royal Academy.

Sass (Henry).—B. London, 24th April, 1788; D. 21st June, 1844; S. his father; P. history, etc. Henry Sass was the son of an obscure painter of that name. Although the son never obtained distinction as an artist, he became well known as a teacher of elementary art in his school, which was preparatory for admission to the schools of the Royal Academy, as many of his pupils became very distinguished in after-life. Sass visited Rome and many parts of Italy in 1817, and published his "Journey to Rome and Naples" and "The Arts of Painting and Sculpture in England."

Sassoferrato (Giovanni Battista Salvi, called).—B. Sassoferrato, 11th July, 1605; D. Rome, 8th August, 1685; S. his

father; P. history, portraits, and landscapes. He was the son of an artist, Tarquinio Salvi, but studied at Naples and in Rome the works of Domenichino. There is a charming simplicity in the representations of the Virgin by this painter, also in those of the Infant Christ. Although there are many repetitions of such subjects, they always produce a good effect, and are easily known by the warm, luminous flesh-tints, the bright ultramarine scarves and the lake dresses. His landscapes are also good.

At auctions Sassoferrato's pictures have almost always been sold readily, at prices varying from £12 to £1076. Those which have produced £100 and upwards are mentioned below:

		£	s.	d.
Virgin and Child (from the Corsini Palace), W. Y. Ottley's sale ...	1801 ...	787	10	0
Copy of the Virgin and Child, after Guido (from Palazzo Doria), Sir H. Drummond's sale	1824 ...	158	0	0
Virgin and Child, Sir M. M. Sykes' sale	1824 ...	100	0	0
Copy of Entombment, by Barocci (from Aldobrandini Palace), McGillivray's sale	1825 ...	149	0	0
Holy Family, Lord Berwick's sale ...	1825 ...	106	0	0
La Vierge aux mains jointés, Lafitte's sale	1834 ...	100	0	0
La Vierge et l'Enfant, Perregaux's sale	1841 ...	140	0	0
Parce Somnum Rumpere, Coddrington's sale	1843 ...	194	0	0
Holy Family, SS. John and Anne, from Boursault Collection, Higginson's sale	1846 ...	164	0	0
Virgin and Infant sleeping, 17in., circular, from Montpellier Collection	1849 ...	215	0	0
La Vierge et l'Enfant, King of Holland's sale	1850 ...	120	0	0
The Marriage of S. Catherine, figures small size whole length	1856 ...	1076	5	0
Virgin and Child sleeping, Earl of Shrewsbury's sale	1857 ...	137	11	0
Virgin with her hands clasped, Scarisbrick's sale...	1861 ...	111	6	0
Madonna and Child, from King of Holland's Collection, Lord Warwick's sale	1870 ...	477	15	0

		£	s.	d.
Madonna and Child, 29in. by 23½in., Delafield's sale	1870 ...	136	10	0
Madonna and Infant, Wheeler's sale	1871 ...	110	5	0
Madonna and Child, after Raphael, Gillot's sale	1872 ...	183	15	0
Madonna and Child, with two cherubim, Barker's sale... ...	1874 ...	420	0	0
Madonna, 19in. by 15½in., Munro's sale	1878 ...	115	10	0
Madonna, 19in. by 15½in., Munro's sale	1878 ...	105	0	0
Holy Family, 42in. by 34in., Munro's sale	1878 ...	210	0	0
Madonna and Child, 60in. by 42in., Heath's sale	1879 ...	153	6	0
Madonna and Child, two cherubim, 30in. by 25in., Barker's sale ...	1879 ...	115	10	0
Virgin in prayer, 19in. by 15½in., Duke of Hamilton's sale ...	1882 ...	383	5	0
Madonna and Child, Popham's sale	1882 ...	231	0	0
Madonna and Child, Angels, Reynolds' sale	1883 ...	131	5	0

Satchleven.—*See* **Saftleven.**

Satyro.—*See* **Poelenburg.**

Saunders (George L.).—B. Kinghorn, Fifeshire, 1774; D. Marylebone, London, 26th March, 1846; S.——; P. portraits and miniatures. He was educated at Edinburgh, apprenticed to a coach-painter, and in early life painted a panorama of that city from the guard-ship in Leith Roads. He appears to have been self-taught as a miniature-painter, yet was so successful that in 1807 he came to London, and at once took a distinguished position as such. Among his sitters were the Princess Charlotte and other members of the Royal Family. He painted Lord Byron several times; the portrait of the poet, standing by his boat, was engraved by Finden, in 1831, and is well known. The portraits in oil of life size by Saunders are very inferior to his miniatures. He seldom exhibited.

Sauvage (Piat Joseph).—B. Tournay, 1744; D. in 1818; S. Malaine and Geeraets; P. bassi-relievi. Sauvage became very celebrated for bassi-relievi, and for painting on enamel and china. He established himself at Paris, was appointed painter to Louis XVI., and was received as a member at the Academy.

When he returned to his native place he was made Professor of Drawing, and completely reorganised the Academy of that city.

At More and Liss's sale, in 1796, "A Bacchanalian Scene in imitation of bronze," by Sauvage, was disposed of for £24 3s.

Savery.—There were four painters, members of this family, natives of Courtrai, of whom Roland was the chief.

Savery (Roland).—B. 1576; D. Utrecht, 1639; S. his father; P. animals and landscapes. He was protected and much employed by the Emperor Rudolph, who sent him into the Tyrol to paint the scenery there, with a view to reproducing it on the walls of the imperial palace, and there he remained for two years. After the death of Rudolph, Savery returned to Flanders and settled at Utrecht. He painted in the manner of the Breughels. His animals are well drawn and his pictures well composed, but blue often predominates in them and they are very unequal in execution. He also engraved.

Pictures by Savery at sales have generally produced from £3 to £13.

Savoldo or **Savoldi (Giovanni Girolamo)**, called also Girolamo Bresciano.—B. Brescia; D. Venice, about 1540; S. ——; P. history and portraits. This painter was a man of fortune; he painted to adorn the churches, and also executed portraits of his friends. He was, nevertheless, an excellent artist, and his pictures, which are well drawn and coloured, and very highly finished, have always been much sought after by collectors, as they are scarce. Giorgione's and Titian's works appear to have been his models. Savoldo was fond of introducing looking-glasses into his portraits: he considered they proved that painting was a superior art to sculpture, as it could show figures seen from different places. There is a very fine portrait by Savoldo in the Louvre; another picture by him is in the possession of Sir Henry Layard; and others are at Pesaro, Florence, and Berlin.

Sayer (James).—B. Yarmouth, August, 1748; D. Curzon Street, Mayfair, London, 20th April, 1823; self-taught; P. caricatures. He was first an attorney and a member of the Borough Council of Yarmouth. His father having left him a small fortune, Sayer discontinued his practice, and followed his natural inclination to draw caricatures and write political verses. About 1780, Sayer came to London, and, taking the side of Mr. Pitt, then in opposition, produced his first work in 1783, satirising the

ministry. Between that year and 1794 he produced above a hundred political caricatures, and Fox himself observed that Sayer's caricatures had done him more harm than all the attacks made upon him in Parliament or by the Press. Mr. Pitt, when in power, rewarded Sayer by a post in the Exchequer, and he became Marshal of the Court, Receiver of the sixpenny duties, and one of the cursitors. He continued to publish caricatures, and after Pitt's death, in 1806, he wrote "Elijah's Mantle," which was ascribed to Canning.

Sayer's caricatures are often weak in drawing, and the wit is coarse, but they played a very important part in the great political contests of his time.

Scannabecchi.—*See* **Lippo di Dalmasio.**

Scarpaccio or **Scarpaza.**—*See* **Carpaccio.**

Scarsella (Ippolito), called also Lo Scarsellino da Ferrara.—B. Ferrara, 1551; D. 1621; S. his father; P. history and fable. He was the son of Sigismondo Scarsella, and after receiving his first instruction in art from his father, studied carefully the works of Paolo Veronese, and formed for himself a style which rendered him one of the most pleasing painters of his time. As Scarsella's pictures are rather numerous they are to be found in most of the great European collections. Those which have been sold by auction have produced prices as under:

		£	s.	d.
The Death of Adonis, from Carignan Collection, Bragge's sale... ...	1760 ...	21	0	0
The Three Fates (companion), from Carignan Collection, Bragge's sale	1760 ...	26	15	6
Nymphs Awakened by Cupids, W. Y. Ottley's sale	1801 ...	59	17	0
Christ's Entry into Jerusalem, Graves's sale	1803 ...	36	15	0
Christ Praying in the Garden, Graves's sale	1803 ...	40	19	0
Holy Family, from Barnard's Collection, W. Y. Ottley's sale ...	1811 ...	27	0	0
Dido on the Funeral Pile, Lord Northwick's sale	1859 ...	26	0	0

Scarsellino da Ferrara.—*See* **Scarsella.**

Schadow.—There have been several distinguished German artists of this name, the best-known being

Schadow (Friedrich Wilhelm von).—B. Berlin, 1789; D. Düsseldorf, 19th March, 1862; S. his father; P. history. He was the son of the architect, Johann Gotfried Schadow, and, after receiving his first instruction from his father, studied under Weitsch and Schirmer. After serving as a soldier in 1806-7, he went to Rome, in 1810, where he became a Roman Catholic in 1814, and joined "The Nazarenes." In 1819 he became a professor in the Academy at Berlin, and in 1826 was appointed to succeed Cornelius as Director of the Düsseldorf Academy. He founded the Art Union of Westphalia in 1829.

Schadow was accused of favouring religious art and excluding all other. He revisited Rome in 1840, and resigned his professorship in 1859. He received several honorary degrees, was a member of the Institute of France, and was ennobled in 1843.

This artist's works are to be found in many German galleries. Some of them are at Berlin, and the best are the portraits, among which is that of Thorwaldsen. The sculptor, Rudolph Schadow, was his brother.

Schalcken (Godfried).—B. Dort, 1643; D. The Hague, 1706; S. Jan Hoogstraten and Gerard Dou. Schalcken distinguished himself most by his figures seen by candlelight. These caused his works to be known abroad, and he came to England in the reign of William III., whose portrait he painted. He made some attempts at painting life-sized portraits, but Sir Godfrey Kneller was then in possession of public favour, and Schalcken was soon glad to return to painting on a smaller scale. Although he occasionally rivalled Dou in high finishing, his drawing is less refined, and is stiff in comparison with that of his master. His figures of men are better than those of women—yet all are generally treated in a masterly manner as regards the effect of artificial light. He engraved.

The prices at which pictures by Schalcken have been sold vary so much that they show clearly how much his works differ in quality. They range from £4 14s. 6d. for "A Woman by Candlelight," at the Earl of Bessborough's sale in 1801, to £409 10s. for "Le Roi Dépouillé" at Walsh-Porter's sale in 1803. Those which have produced £50 and upwards are mentioned hereunder:

		£	s.	d.
La Tabagie, Julienne's sale	1767 ...	95	0	0
La Dame avec un habillement jonquille, Blondel de Gagny's sale	1776 ...	55	0	0

		£	s.	d.
Jeune femme enfilant une aiguille, Poullain's sale	1780 ...	200	0	0
Femme faisant du boudin, Choiseul-Praslin's sale	1793 ...	80	0	0
Judas Recevant le Prix de sa Trahison. Trouchin des Delices' sale	1801 ...	200	0	0
A candlelight scene, Clarke and Hibbert's sale	1802 ...	99	15	0
A Family Concert, Clarke and Hibbert's sale	1802 ...	204	15	0
A Musical Group, Lady Holderness's sale	1802 ...	79	16	0
Le Roi Dépouillé, from Louis XVI.'s Collection, Walsh-Porter's sale	1803 ...	409	10	0
Tabagie, Villeminot's sale	1807 ...	195	0	0
Le Concert de Famille (engraved by Wille)	1807 ...	241	0	0
L'Enfileuse d'Aiguille, from Conti, Poullain, and Le Bas de Courmont Collections	1807 ...	141	15	0
Interior by candlelight	1819 ...	267	15	0
Portrait of himself by candlelight, Beckford's sale	1823 ...	123	0	0
An old woman in a fur cloak and black bonnet, Harman's sale ...	1844 ...	54	12	0
A girl seated, holding the pipe of a man who is examining a jug, candlelight, from Duc de Berri's Collection	1846 ...	267	15	0
A girl standing before a looking-glass, Hind's sale	1870 ...	106	1	0
Reconnaissance de la Bohémienne, 17in. by 12½in., Levy's sale ...	1876 ...	120	15	0
The Cherry-seller, signed, from San Donato Collection, Pickering's sale	1881 ...	120	15	0

Schedone or **Schidone** (**Bartolommeo**).—B. Modena, about 1570; D. Modena, 1615; S. ——; P. history and portraits. It is very doubtful if this painter was a pupil of one of the Carracci. It is more probable that he became an excellent artist by a prolonged study of the works of Correggio. By some means, however, being possessed of a natural genius for art, he produced in a most graceful style works both in fresco and in oil, which have been always admired. He was protected by Ranuccio Duke of Parma, who appointed Schedone his chief painter. Of all this artist's

works his portraits are the most remarkable; and as he painted most of the members of the Modena family, he had an opportunity of showing the varied yet always graceful positions in which he placed those who sat to him. The portraits are also delicately painted as regards colouring. Unfortunately, he was passionately fond of play, and having lost one night a larger sum than he could pay, he died of grief.

Pictures by Schedone are rare, and when offered for sale are sure to find purchasers. The following list includes nearly all those that have been sold by auction for many years:

		£	s.	d.
La Vierge, l'Enfant Jésus, SS. Jean et Joseph, Tallard's sale ...	1756 ...	36	0	0
La Vierge, etc. (le tableau de Tallard), Poullain's sale	1760 ...	46	0	0
Esquisse de l'œuvre de l'Aumone, Marcetti's sale	1775 ...	25	0	0
The same picture, Conti's sale ...	1777 ...	200	0	0
Virgin and Child and S. John, from Palu Collection, Modena ...	1792 ...	35	0	0
Girl learning the Lord's Prayer, from Capo di Monte Collection ...	1800 ...	210	0	0
Holy Family	1800 ...	136	0	0
Holy Family with S. John, Sir W. Hamilton's sale	1801 ...	18	18	0
The Riposo, from Colonna Collection, Sir W. Hamilton's sale	1801 ...	294	0	0
The Holy Family, from Borghese Collection, Clarke and Hibbert's sale	1802 ...	84	0	0
Holy Family and S. John, Novellari sale	1804 ...	714	0	0
Holy Family, Bryan's sale	1804 ...	73	10	0
Holy Family, Heathcote's sale ...	1805 ...	420	0	0
Virgin, Child, and S. Joseph, Elwyn's sale	1806 ...	67	4	0
The Virgin and Child, Joseph teaching Him to read, E. Coxe's sale	1807 ...	51	9	0
Copy of Correggio's Magdalen, in Dresden Gallery, from Pomfret Collection, E. Coxe's sale ...	1807 ...	29	8	0
S. Jean dans le Desert, Lebrun's sale	1810 ...	110	0	0
Holy Family, Parke's sale	1812 ...	262	10	0
Holy Family, from La Fontaine's Collection	1813 ...	157	10	0

		£	s.	d.
Christ Bearing His Cross	1815 ...	42	0	0
Virgin, Child, and S. John, in landscape	1819 ...	88	4	0
The Holy Family, Knight's sale ...	1819 ...	85	0	0
Same subject, Knight's sale	1819 ...	38	17	0
S. Sebastian and three female figures, from Altieri Palace, Rome, Campernowne's sale	1821 ...	82	0	0
Riposo in landscape, from Aldobrandini Palace, Beckford's sale ...	1823 ...	84	0	0
Riposo, McGillivray's sale	1825 ...	36	4	6
Same subject, from Ottley Collection, G. P.'s sale	1825 ...	130	4	0
Virgin and Child and S. John, 21½in. by 16in., Lord Radstock's sale ...	1826 ...	148	0	0
Magdalen and two angels, 21½in. by 17½in., from Parma Gallery, Lord Radstock's sale	1826 ...	168	0	0
Holy Family, from Lord Radstock's Collection, Emmerson's sale ...	1829 ...	60	8	0
Holy Family and S. John, Westall's sale	1830 ...	29	9	6
Same subject, Cholmondeley's sale...	1831 ...	31	10	0
Extracting the Arrows from S. Sebastian, Cholmondeley's sale	1831 ...	29	8	0
Sainte Famille et S. Jean, Erard's sale	1832 ...	160	0	0
Holy Family (small), Sir S. Clarke's sale	1840 ...	36	15	0
Virgin and Child, Harman's sale ...	1844 ...	54	12	0
The Horn Book, from the King of Naples' Collection (engraved), Lord Ashburnham's sale ...	1850 ...	787	10	0
La Madeleine, King of Holland's sale	1850 ...	225	0	0
Holy Family and S. Francis, Lord Northwick's sale	1859 ...	28	7	0
The Girl with a Horn Book (see 1850), Lord Northwick's sale ...	1859 ...	425	5	0
Christ Scourged, etched by Schedone, from Parma Collection	1875 ...	50	0	0
Virgin Teaching Infant, 13in. by 10in., Sir P. Miles's sale ...	1884 ...	294	0	0

Scheele Neel.—*See* **Molenaar (Cornelis).**

Scheffer.—There were four painters of this name of the same family, besides whom there were several others, more or less

known, who appear not to have belonged to it. The former were Ary, Cornelia, Henri, and Jean Baptiste.

Scheffer (Ary).—B. Dordrecht, 1795; D. Argenteuil, near Paris, 1858; S. his father and Pierre Guérin; P. history, genre, and portraits. This celebrated artist was one of the great painters of the Modern French School. He was the son of Jean Baptiste Scheffer and his wife Cornelia Lamme. In 1816 he obtained the great prize for painting at Antwerp. He then went to Paris, where he became a pupil of Pierre Guérin. From that time he resided principally in Paris or in its immediate neighbourhood.

Many of Ary Scheffer's chief works are in the Luxembourg or at Versailles; but beautiful pictures by him have been sold in this country for high prices, as under:

		£	s.	d.
Christ in the Garden, Grundy's sale	1853	132	6	0
Leonore, a composition of many figures, 11½in. by 20in., Plint's sale	1862	105	0	0
The Christening, 12½in. by 15in., Grundy's sale	1863	89	5	0
Leonore (the above picture), Campbell's sale	1867	136	10	0
Portrait of Calvin, 32½in. by 47in. (bought in), Grundy's sale	1867	273	0	0
Head of the Virgin, Grundy's sale	1867	78	15	0
Francesca da Rimini, Dillon's sale	1869	162	15	0
Paola and Francesca da Rimini, smaller replica of the picture in Sir R. Wallace's Collection, Lord Ellesmere's sale	1870	1921	10	0
Calvin, 32½in. by 47in., Gambart's sale	1871	334	10	0
Christ Weeping over Jerusalem, engraved (bought in), Pocock's sale	1873	997	10	0
The Temptation, 29in. by 21in., Farnworth's sale	1874	430	10	0
Head of Christ, 25½in. by 17½in., Heugh's sale	1874	278	5	0
Hebe, 66in. by 31in., engraved, A. Grant's sale	1877	1438	10	0
The Giaour, 23¾in. by 19¼in., engraved, Farnworth's sale	1877	451	10	0
Head of Christ, Heugh's sale	1877	120	15	0
S. Veronica, 36in. by 24in. (bought in), Kurtz's sale	1880	147	0	0

		£	s.	d.
S. Veronica, 36in. by 24in. (bought in), Kurtz's sale	1881 ...	147	0	0
Jacob and Rachel, 24in. by 14in., arched, Holdsworth's sale ...	1881 ...	556	10	0
The Giaour, engraved (bought in), Willis's sale	1881 ...	120	15	0
Hebe, 67in. by 31½in., engraved, Potter's sale	1884 ...	556	10	0
Paolo and Francesca, 12½in. by 18in., engraved, McConnell's sale ...	1886 ...	187	0	0
Christ and the Maries, 21½in. by 18in., arched, Graham's sale ...	1886 ...	173	5	0
The Temptation, engraved, Graham's sale	1886 ...	126	5	0

Scheffer (Cornelia Lamme, Madame).—B. Dordrecht, 1769; D. Paris, 1839; S.——; P. miniatures. This lady was the daughter of Arie Lamme, wife of Jean Baptiste Scheffer, and mother of the celebrated painters Henri and Ary Scheffer. After the death of her husband she settled in Paris. Madame Scheffer was distinguished by her talents, her wit, and many good qualities, which rendered her one of the remarkable women of her time. She not only painted, but also engraved.

Scheffer (Henri).—B. The Hague, 1798; D. Paris, 1862; S. his father; P. history and genre. He was the brother of Ary Scheffer, and a distinguished painter. His principal pictures are "Charlotte Corday after the Death of Marat," and "The Raising of the Siege of Orleans," both of which are at Versailles.

Scheffer (Jean Baptiste).—B. Mannheim, ——; D. Amsterdam, 1809; S. Tischbein; P. portraits and interiors. He established himself at Dordrecht, where he married, and was appointed painter to Louis Napoleon, King of Holland. Although born in Germany, J. B. Scheffer's manner of painting was altogether that of the Dutch masters. At The Hague and at Rotterdam there are pictures by him.

Scheffer Jean Gabriel).—B. Geneva, ——; D. 1797; S. Reymant; P. history, genre, and portraits. This artist, although he belonged to the French school, must not be confounded with Jean Baptiste. His best picture is "The Good Samaritan."

Scheffer (Johann).—B. Vienna, 1795; D. Vienna; S. ——; P. history. He belonged to another family. His principal pictures are "Angels Weeping for S. Cecilia" and "S. Andrew," both at Vienna.

Schelfhout (Andreas).—B. The Hague, 1787; D. ——; S. ——; P. landscapes and winter scenes. This Dutch artist painted very much like Patrick Nasmyth; but his best pictures are frost scenes. At Brind's sale in 1849, "A Steamer and Vessels in a Dutch River," by him, produced £69.

Schelincks.—*See* **Shellincks.**

Schendel (Van).—*See* **Van Schendel.**

Schetky (John Christian).—B. Edinburgh, 11th August, 1778; D. Regent's Park, London, 28th January, 1874; S. Alexander Nasmyth; P. marine subjects. He was educated at the High School, and studied art under Nasmyth so successfully that, at the age of seventeen, he was able to gain a livelihood by teaching scene-painting. In 1801 Schetky went to the Continent, and walked from Paris to Rome. On his return to England he taught art at Oxford. In 1808 he was appointed Professor of Drawing first at the Military School at Marlow, and afterwards at the Naval College at Portsmouth, where he remained for twenty-five years. He was next appointed to the East India College at Addiscombe, and only retired in 1855. In 1813-14 Schetky was with his brother, John Alexander, in the Peninsular War. The latter served as a surgeon with much distinction in Portugal under Lord Beresford, and was known as a clever amateur artist.

Schetky held the appointment of marine painter to George IV., William IV., and Queen Victoria. He published "Veterans of the Sea" and "A Cruise on Scotch Waters." He exhibited a large painting in oil, "The Battle of The Hogue," at Westminster Hall in 1847, and his "Rescue of a Spanish Man-of-War" is in the United Service Club. Between 1821 and 1872 he exhibited sixty-six sea-pieces at the Royal Academy, six at the British Institution, and fifteen in Suffolk Street.

Schiavone (Gregorio).—B. Dalmatia; D. ——; S. Squarcione; P. history, fruit, flowers, etc. This artist was the fellow-pupil of Andrea Mantegna in the school of Squarcione, at Padua. His pictures, which are mostly small, are remarkable for the grace and beauty of the angelic forms. There is an important example of his work in our National Gallery. Gregorio painted about 1470 and later.

Schiavone (Lo).—*See* **Medula.**

Schidone.—*See* **Schedone.**

Schilde (Van der).—*See* **Spranger.**

Schnorr von Karolsfeld.—There were three eminent German artists of this name, a father and two sons.

Schnorr von Karolsfeld (Hans Veit).—B. Schneeberg im Erzg-birge, 1764; D. Leipzig, 30th April, 1841; S. Oeser; P. history and miniatures. His father, an artist, intended that Hans should study jurisprudence; but when he was twenty-five his father died, and Hans then devoted his whole time to art, and entered the school of Oeser at Leipzig. Afterwards he lived at Konigsberg. In 1802 Hans visited Paris and Vienna. He was appointed drawing-master in the Academy of Leipzig, and in 1816 Professor and Director. Hans was a painter of merit and an excellent engraver.

Schnorr von Karolsfeld (Julius).—B. Leipzig, 1794; D. Dresden, 1872; S. his father; P. history, landscapes, etc. He was the younger son of Hans Veit Schnorr, and received his first instructions in art from his father. In 1811 he entered the Academy at Vienna, and in 1817 went to Italy. From Florence he accompanied Rumohr to Rome, where he associated with Cornelius, Overbeck, and the other German artists resident in that city. On the recommendation of Cornelius, he was employed to paint in fresco scenes from Ariosto at the Villa Massimi. Julius reached Sicily in 1825, and in 1827 he went to Munich, where he became a Professor in the Academy and decorated the "Königsbau" with scenes from the "Nibelungen Lied." In 1835 he painted scenes in the Lives of Charlemagne, Barbarossa, and Rudolf of Hapsburg in the Saulbau. He was appointed in 1846 Professor of the Dresden Academy and Director of the Picture Gallery, which positions he resigned in 1871. In 1851 Julius came to London, and undertook to illustrate for De Bunsens the Bible which appeared in parts at Leipzig. He also made cartoons for some of the windows in St. Paul's. There are pictures and cartoons by him at Berlin, Dresden, and Munich.

Schnorr von Karolsfeld (Ludwig Ferdinand).—B. Leipzig, 1789; D. Vienna, 1853; S. his father; P. history and landscapes. He was the elder son of Hans Veit Schnorr, from whom he received his first lesson in art. In 1804 he went to Vienna, where he studied at the Academy. Ludwig first gained distinction as a painter by a scene from "Faust," now in the Belvedere at Vienna, where also are many other of his works. He was made custodian of the works of art in that institution.

Schoen or **Schongauer** (**Martin**), called Bel Martino, and Martino d'Anversa.—B. Ulm or Kulmbach, 1420; D. Colmar, 2nd February, 1488; S. Roger van der Weyden; P. history. He was the son of Barthel, an artist, probably a native of Augsburg. It is supposed that Martin began life as an engraver, and the Germans attribute to him the invention of line-engraving. He, however, studied painting at Antwerp or Bruges, under Van der Weyden, and became no less distinguished as a painter than as an engraver. His pictures are learned and rich in composition; his drawing is firm and correct, although the figures are somewhat thin as regards the extremities; and his colouring is warm and transparent. Pictures by Schoen are very scarce, for many of those which pass under his name are old Dutch or Flemish pictures, painted from his engravings. "The Death of the Virgin," by Schoen, in our National Gallery, is an excellent example of his work. He established a School of Painting at Colmar, and is said to have been the first artist who carried the Flemish style of art into Germany.

Pictures by Schoen seldom appear at sales. The following have been attributed to him:

		£	s.	d.
The Murder of the Innocents, Count de Hagen's sale	1803 ...	31	10	0
La Mort de la Vierge, King of Holland's sale	1850 ...	120	0	0
Triptych—Crucifixion, The Judgment Hall, and Deposition, Lord Northwick's sale	1859 ...	63	0	0
Christ and S. Veronica (engraved), Lord Northwick's sale	1859 ...	44	0	0
Crucifixion, The Creator, Angels, and Saints, Lord Northwick's sale	1859 ...	12	0	0
S. Barbara and her father, Lord Northwick's sale...	1859 ...	21	0	0
Le Christ aux Roseaux, Schrieck's sale	1861 ...	45	0	0

Schoevaerts.—*See* **Schovaerts.**

Schongauer.—*See* **Schoen.**

Schoorl, Schoorel, or **Scorel** (**Jan van**).—B. Schoorl, near Alkmaar, 1st August, 1495; D. Utrecht, 6th December, 1562; S. Mabuse; P. history, portraits, and genre. The name of this artist is written in various ways, of which the first here given

appears to be the most correct. He studied at first under Cornelis, but his chief instructor was Mabuse. He was also with Albrecht Dürer, at Nuremberg. From that city he went to Venice and to Jerusalem. On his return, Schoorl visited Rhodes and Rome, where he studied the works of Michael Angelo and Raphael. While in the latter city he was made Keeper of the Art Collections of the Vatican by his countryman, Adrian VI., whose portrait he painted. After that Pope's death Schoorl returned to Holland, where he resided at Haarlem and Utrecht, and he died in the latter city.

Schoorl was not only a good painter, but also a distinguished musician, poet, and linguist. As a painter he was the master of Sir Anthony More. There are portraits by Schoorl, said to be those of his wife, but he never married, and the person represented as Agatha (Aeckt), daughter of Nicolas de Schoenhoven, by whom he had four natural children. By his will he left them all his property.

Schoorl drew well, and his colouring and execution are those of a master. His pictures are to be met with in many foreign galleries, and at Haarlem are twenty-three portraits of the Commanders of the Order of S. John, by him. In our National Gallery there are two pictures attributed to him. The following have been sold by auction:

		£	s.	d.
Virgin and Child, in a landscape, attended by angels	1861 ...	26	5	0
Scenes from the Life of S. Augustine, formerly in the Convent of Everloolen, near Louvain	1864 ...	79	16	0

Schooten (Joris van).—B. Leyden, 1587; D. 1658 (?); S. Conrad van der Maas; P. portraits. This artist has been named as one of the masters who taught Rembrandt. It is supposed that he was connected with Frank van Schooten, by whom there are flower-pieces in which the figures are by Moucheron. What is more certain is that he was one of the artists of Leyden who signed a petition to the magistrates of that city asking a grant to the artists of the privileges necessary to enable them to form the Guild of S. Luke. At Leyden is a fine picture by Schooten, representing six Scers of the arquebusiers of Leyden; it is signed "V. Schooten, fecit, 1650."

Schotel.—There were three Dutch artists of this name and family: Jan Christian, and his daughter and son, Christina and Pieter Jan. The best-known was

Schotel (Jan Christian).—B. Dordrecht, 1787; D. Dordrecht, 1838; S. Schouman and Meulemans; P. marine subjects. This artist lived for some time at Düsseldorf. His son, Pieter Jan, and his daughter, Christina, painted in the same style. There are good pictures by Jan Schotel at Haarlem, The Hague, and Rotterdam. Those which have been sold by auction have produced prices as under:

		£	s.	d.
A calm, fishing-boats and man-of-war at anchor, Sir C. Bagot's sale	1836 ...	69	6	0
A Dutch river scene, Earl Granville's sale	1845 ...	126	0	0
View near Scheveling, from Boursault Collection, Higginson's sale ...	1846 ...	108	0	0

Schovaerts, Schoevaerts, or **Schovarts (Mathieu).**—B. Brussels, probably about 1667; D. after 1692; S. ——; P. village feasts and landscapes. He was received as a franc-maître into the Guild of S. Luke at Brussels in 1690, and was Doyen in 1692. His son François was received as a franc-maître in 1704, and a Pierre, probably a son of François, in 1731. Schovaerts visited France. Van Artois and Boudewyns employed him to put figures in their landscapes. His best pictures, which are generally crowded with figures, approach very nearly those by Jan Breughel, but his brush is heavier. He used a great deal of ultramarine, and drew well. There are engravings by Schovaerts. His pictures have been sold as follow:

		£	s.	d.
A river scene, boats and figures ...	1825 ...	5	15	0
Landscape, ruins and figures ...	1836 ...	28	7	0
Peasants dancing before a cottage, Scarisbrick's sale	1861 ...	7	17	6

Schrieck (Marcellis van).—*See* **Marcellis.**

Schut (Cornelius), the elder.—B. Antwerp, 1597; D. Antwerp, 1655; S. Rubens; P. history. It is probable that Schut was received into the Guild of S. Luke about 1619, as in 1634-35 he bought, for 200 florins, the exemption from serving the office of Dean of the Guild. Probably he was not able to bear the expense, as he is said to have received assistance from Rubens. In 1635 Schut was one of the artists employed in decorating the City of Ghent when the Cardinal-Infanta Ferdinand made his entry into it. Van Dyck painted his portrait, and his figures are often surrounded by a wreath of flowers painted by Daniel Segers.

Schut excelled in composition, and painted vigorously, in the style of his master. There are many engravings by him. Pictures by him usually produce at sales from £5 to £25.

Schut (Cornelius), the younger.—B. Antwerp; D. Seville, 1675-6; S. his father; P. history. His grandfather, Pieter Schut, was an engineer in the service of Philip IV., and father of the elder Cornelius. Young Cornelius accompanied the latter into Spain, and settled at Seville, where he was one of the foundation members of the Academy. He painted more in the style of Murillo than in that of his father, and it is said that pictures by him have been sold as being by Murillo.

Schuurman (Anna Maria van).—B. Cologne, 1607; D. Wieverd, 1678; S. ——; P. flowers and insects. Her father was a native of Antwerp, and she became so celebrated for her skill in all the arts that she was named "la merveille de son siècle." She lived first at Utrecht, next at Altona, and then at Wieverd in Holland. It is singular that no picture by a woman who was so famous in her day is to found in any of the great Continental galleries.

Schwartz (Christopher).—B. Ingolstadt, 1550; D. 1594; S. ——; P. history and portraits. This artist visited Venice, where he studied the works of Tintoretto. He settled at Munich, was appointed painter to the Court, and decorated the exterior of many houses with frescoes. Most of his works are still at Munich.

Schweickhardt (Heinrich Willem).—B. Brandenburg, 1746; D. London, 1797; S. ——; P. small figures and landscapes. This artist, about whose early life little is known, came to England and painted many pictures here. They have in general been sold at auctions for from £5 to £10. They are usually crowded with figures draped in the old Dutch costumes. We may mention the following:

		£	s.	d.
A frost piece, Angerstein's sale ...	1799 ...	42	0	0
Copy of P. Potter's Cow-herd, Angerstein's sale...	1799 ...	44	0	0
View of a canal in Holland, a frost scene, Lady Holderness's sale ...	1802 ...	75	14	0
Landscape and figures, Walker's sale	1803 ...	12	12	0
A cow and sheep in a landscape ...	1825 ...	21	10	0

		£	s.	d.
A river scene by moonlight, Dent's sale	1829 ...	13	13	0
Canal in Holland (Lady Holderness's picture, see above), Dent's sale	1829 ...	44	2	6
A winter scene...	1833 ...	10	10	0

Sciarpelloni (Lorenzo).—*See* **Credi.**

Scorel.—*See* **Schoorl.**

Scorza (Sinibaldo).—B. Vollaggio, near Genoa, 1589; D. 1631; S. Paggi; P. landscapes, history, and miniatures. This artist was the friend of Marini, the poet, who praised him in verse and introduced him to the Court of Savoy. Later he was exiled, as a partisan of the House of Savoy, and passed ten years in Rome. On his return to Genoa he found that his museum and property had been destroyed. Scorza painted altogether in the Flemish manner, and especially in that of Berchem. His works are very highly finished, and he executed many admirable drawings of animals with the pen. He also etched.

Scott (David).—B. Edinburgh, 10th or 12th October, 1806; D. Edinburgh, 5th March, 1849; S. ——; P. history. This artist was educated at the High School of his native city, and early adopted art as a profession. He engraved illustrations after Stothard of Thomson's "Scottish Melodies," but afterwards devoted himself to painting in the grand style. In 1830 he was elected an Associate of the Scottish Academy, and in 1832 went to Italy. He remained in Rome twelve months, studying diligently, but returned to Edinburgh in 1834, and settled there. In the following year he exhibited sacred and classic subjects at the Scottish Academy, of which he was then elected a full member. In 1838 and 1841 Scott's pictures were selected for prizes by the Committee for Promoting the Fine Arts in Scotland. He sent also designs for the exhibitions at Westminster Hall. His great picture, "Vasco de Gama," is now in the Board-room at the Trinity House at Leith.

Scott's works are grandly conceived, but wanting in colouring and finish. He contributed to magazines and published some poetry. Through life, like Haydon, he appears to have been a disappointed and melancholy man. A memoir of him was published by his brother in 1850.

Scott (Samuel).—B. 1700 (?); D. Walcot Street, Bath, 12th October, 1772; S. ——; P. sea-pieces and views. This artist's best works are his views of London. By some writers he is said

to have been a pupil of Canaletto, yet there is no proof of this. In some of his larger works the blue of the sky is too deep for a view in England, which may have led to that conclusion. He was an intimate friend of Hogarth's. His smaller pictures are the better. He painted also in water-colours. In general Samuel Scott's pictures in oil have been sold at auctions for from £5 to £15; but the following have been exceptions:

		£	s.	d.
View through arches of Westminster Bridge towards Blackfriars, 56in. by 52in., Dundas's sale	1754 ...	15	4	6
View on the River Thames, Earl of Bessborough's sale	1801 ...	21	0	0
Westminster Bridge, Earl of Bessborough's sale	1891 ...	17	17	0
View of London from the Tower, vessels and figures, Duke of S. Albans' sale	1892 ...	22	1	0
Ditto, showing Westminster Bridge, Duke of S. Albans' sale... ...	1802 ...	18	18	0
A view of the Tower of London, with craft on the river, W. Willett's sale	1813 ...	22	1	0
A view of the Thames, showing Westminster Abbey and Bridge, W. Taylor's sale	1823 ...	31	10	0
View of the Horse Guards, soldiers exercising	1827 ...	22	10	0
Pair of views, London	1883 ...	75	12	0
London from the Thames, opposite the Tower, dated 1753, Hardwick's sale...	1890 ...	420	0	0
Old Westminster Bridge, Clifden's sale	1895 ...	273	0	0

Sebastiano del Piombo or **Veneziano.**—*See* **Luciani.**

Seddon (Thomas).—B. London, 28th August, 1821; D. Cairo, 23rd November, 1856; studied in Paris; P. landscapes. This artist was the son of an eminent cabinet-maker in London. He went to study design in Paris in 1841, and became later the designer for his father's works, and superintended their execution. He also studied the figure. In 1852 Seddon exhibited his first work, "Penelope," at the Royal Academy. He was in Wales in 1849, and in 1850 at Paris and Fontainebleau. From that year he devoted his time to landscape-painting, and between 1852 and 1856 exhibited six landscapes at the Royal Academy.

He had then been travelling in the East, and in the latter year two of his finished sketches were at the Royal Academy. He went to Egypt in the same year, died there after a few days' illness, and was buried at Cairo. After his death some of his friends purchased and presented to the National Gallery his "Jerusalem and the Valley of Jehoshaphat," a work remarkable for conscientious and painstaking execution. Many of Seddon's works were exhibited at the Society of Arts in 1857. His brother published a memoir of him in 1859.

Seffarth (Mrs.).—*See* **Sharpe.**

Segers, Seghers, or **Zegers (Daniel).**—B. Antwerp, 1596; D. Antwerp, 1661; S. his father and Jan Breughel; P. flowers and fruit. This celebrated flower-painter was the son of a painter, Pieter Zegers. In 1611 his name was inscribed on the books of the Guild of S. Luke at Antwerp. In 1614 he entered the order of the Jesuits, and with the permission of his superiors went to Rome to improve himself in art. On his return to Antwerp he received many honours from sovereign princes, and acquired the friendship of Rubens. He painted many garlands of flowers round pictures of "The Holy Family," or "The Virgin and Child," by that painter, Van Dyck, Schut, and others, as there was then a demand for such works. They are to be met with in Continental galleries, but there are many such pictures by inferior artists. The flowers by Segers are arranged with excellent taste, much in the manner of those by the Italian, Mario de' Fiori, and painted with more breadth than the highly-laboured productions of some of the Dutch and Flemish masters.

Pictures attributed to D. Segers have been sold as follow; but probably only the last was by him:

		£	s.	d.
Flowers round a picture of the Virgin and S. Elizabeth, Marquis of Bute's sale	1822 ...	3	7	0
Virgin and Child, encircled by flowers and sculpture	1827 ...	7	17	6
A vase of flowers, W. Mellish's sale	1839 ...	5	5	0
The Nativity, by Rottenhamer, in a wreath of flowers, Lord Stuart's sale	1841 ...	10	10	0
Flowers, with portrait of Rubens ...	1882 ...	74	11	0

Segers, Seghers, or **Zegers (Gérard).**—B. Antwerp, 1591; D. Antwerp, 1651; S. Van Balen and A. Janssens; P. history and genre. In 1608 he was received as a franc-maitre into the Guild

of S. Luke, and went to Italy, where he applied himself to imitating Manfredi and Caravaggio. He also visited Spain, and was employed on important works by the king. Gérard had returned to Antwerp by 1620, and married in the following year. In 1637 he was President of "The Romanistes" (artists who had visited Rome). He was also on friendly terms with Rubens and Van Dyck, and the latter painted his portrait, of which there is an engraving. "The Marriage of the Virgin," now at Antwerp, is considered to be Gérard's masterpiece. Pictures by him are to be found in many great collections.

Segers, Seghers, or **Zegers (Jean Baptiste).**—B. Antwerp, 1624; D. Antwerp, after 1669; S. his father; P. history. He was the son of Gérard, and was received into the Guild of S. Luke as the son of a master in 1646-7. He was at Vienna in 1649, and was protected by the Duke of Amalfi, who recommended him to the Archduke Leopold William. Jean Baptiste was Dean of the Guild at Antwerp in 1668.

Segna di Buonaventura.—B. ——; D. ——; S. Duccio di Buoninsegna; P. history. This old artist painted at Siena between 1305 and 1319. His works are exceedingly rare. There are, however, a portion of an altar-piece by him at Siena, and "Christ on the Cross" in our National Gallery.

Séguier (William).—B. London, 1771; D. Brighton, 5th November, 1843; S. George Morland; P. topographical landscapes and portraits. William was the eldest son of David Séguier, a well-known picture-dealer in the time of Sir Joshua Reynolds. He studied painting under Morland, and as a professional artist painted interesting views of places in or near London. Among pictures by him were "Covent Garden Theatre on Fire," and "The Church of S. Paul, Covent Garden, on Fire." His works are in Morland's manner and well coloured, and the groups of figures are well placed. William Séguier afterwards devoted his time to restoring pictures, and was appointed by George IV. Keeper of the Royal Pictures. He was also the first Director of the National Gallery, and Superintendent of the British Institution. Séguier painted good portraits of the Royal Academicians, John Jackson and H. W. Pickersgill. After his death his collection of engravings and etchings was sold for £3000.

Selto or **Sesto.**—*See* **Cesare da Sesto.**

Semolei (Il).—*See* **Franco (Battista).**

Senese (Simone).—*See* **Martini.**

Serres (Dominic).—B. Auch, in Gascony, 1722; D. London, 1792; S. Brooking; P. naval battles, men-of-war, and marine views. Although this artist was born in France, he belongs to the English School. He appears, however, to have studied the pictures which Willem van de Velde painted in this country. Many of his pictures are valuable, not only as works of art, but as presentments of many famous ships or naval actions. The prices, however, which his pictures have realised have often been far below their historical value. We may mention the following:

		£	s.	d.
A pair of sea-pieces, Dean of Worcester's sale	1770 ...	15	15	0
Sea-fight, Sir Edward Hawke and the French Fleet, October, 1747	1778 ...	21	0	0
A pair of sea-pieces, Lord Bessborough's sale	1801 ...	12	1	6
Sea-piece, with shipping	1802 ...	5	5	0
Sir John Jervis, afterwards Earl S. Vincent, capturing the "Pegasus," Lord Lansdowne's sale ...	1806 ...	32	11	0
The same action at a different moment, Lord Lansdowne's sale	1806 ...	30	9	0
Lord Rodney Carrying "La Ville de Paris" into Port Royal, Jamaica, W. Clay's sale ...	1824 ...	2	12	6
A View of Windsor Castle, Lord Cremorne's sale	1827 ...	5	15	6
An English man-of-war and other vessels in a fresh breeze, Tansley's sale	1829 ...	1	10	0
Boats in a fresh breeze	1830 ...	9	5	0
Lord Rodney Carrying the "Ville de Paris" into Jamaica (see 1824), G. W. Taylor's sale ...	1832 ...	3	10	0
The same picture, Phipps's sale ...	1859 ...	16	0	0
Off Weymouth (man-of-war, George III. on board), Bernard's sale ...	1886 ...	18	0	0

Serres (J. T.).—B. probably London, ——; D. ——; S. his father; P. landscapes. He was the son of Dominic Serres, and as a painter was in no way inferior to his father. He visitod Italy in 1790. Pictures by him have been sold as follow:

		£	s.	d.
The Old Bridge at Verona, Serres' executors' sale	1793 ...	31	10	0
Bay of Naples, Serres' executors' sale	1793 ...	31	10	0

		£	s.	d.
View on a river, Sir G. Pauncefort's sale	1809 ...	4	6	0
A seaport, Sir G. Pauncefort's sale	1809 ...	4	14	0
A coast scene (man-of-war), Hibbert's sale	1882 ...	40	9	0
Legborn, 1790, Hibbert's sale ...	1882 ...	31	10	0

Sesto (Cesare da).—*See* **Cesare da Sesto.**

Severino (Lorenzo da San).—*See* **Lorenzo.**

Seymour (James).—B. London, 1702; D. 1752; S. ——; P. animals. He was the son of a banker, and intimate with Lely and other artists. He excelled in sketching horses with a pen. Seymour's pictures are mostly portraits of racehorses, and he was considered to be one of the best painters of animals in his time. His works are firmly painted, and often gaily coloured, the landscape backgrounds, into which rivers are introduced, being extensive.

Pictures by James Seymour have been sold as follow:

		£	s.	d.
A horse and groom, Mitchell's sale...	1819 ...	1	10	0
Interior of a stable, Mitchell's sale...	1819 ...	3	7	0
The Carriage Match for Time at Newcastle, Mitchell's sale ...	1819 ...	10	0	0
Portraits of Regulus (grandsire of Eclipse) and his groom, Zachary's sale	1828 ...	7	17	6

Seymour (Robert).—B. London, 1800; D. London, 20th April, 1836; S. ——; P. history and caricatures. This talented caricaturist was apprenticed to a pattern-draughtsman in Spitalfields. He at first painted in oil and exhibited, in 1822, a subject from Thomson at the Royal Academy. He soon, however, devoted all his time to drawing on wood for book-illustration and etching. In 1829 "The Odd Volume" was published with his designs, and several other humorous works issued between that year and 1835 were embellished by him. Shortly afterwards Seymour proposed a series of "designs of sporting life, introducing the members of the Cockney club." He claimed that this was the origin of "The Pickwick Papers," by Charles Dickens, and became involved in controversy. At the same time he was violently attacked by the Editor of *Figaro*. These disputes and excessive work led to his falling into a despondent state, and he at last committed suicide.

Sguazzella or **Squazzella (Andrea).**—B. ——; D. ——; S. Andrea del Sarto; P. history. He accompanied his master, Andrea del Sarto, to France, in which country he remained after the latter left it. He was attached to the service of the Cardinal Tournon, and was at Paris in 1537 when B. Cellini was there. There were pictures by Sguazzella at the Château de Samblancey, near Troyes.

Shalders (George).—B. 1826; D. 27th January, 1873; S. ——; P. landscapes, figures, and cattle. This artist first exhibited in London in 1848, and between that year and 1862 had fifteen landscapes at the Royal Academy, four at the British Institution, and forty-one in Suffolk Street. He is described as of Portsmouth, and afterwards of London. His pictures represented views in Surrey or Hants, and in 1858-9 Irish scenery. In 1863 he was elected an Associate, and in 1865 a member, of the Institute of Painters in Water-colours. Shalders excelled in painting sheep. He died suddenly of paralysis, and, despite his industry, left three motherless children unprovided for. Some of his artist friends raised a subscription for their support, and a collection of his pictures and sketches was sold at Christie's, in 1874, for their benefit.

Two of George Shalders' works have been disposed of by auction as follow:

		£	s.	d.
A view near Dorking, cattle and sheep, Eastlake's sale	1868 ...	59	17	0
Landscape near Eltham, with sheep, Sir J. Dent's sale...	1884 ...	89	5	0

Sharpe (Louisa).—B. ——; D. Dresden; S. ——; P. portraits. There have been several female artists named Sharpe, of whom the most known was Louisa. She exhibited, between 181 and 1829, twenty-nine portraits at the Royal Academy, and wa elected a member of the Water-Colour Society in that year. Sh married Dr. Seffarth, of Dresden.

Shayer (William), the elder.—B. Southampton, 1788; Shirley, near Southampton, 1879; S. ——; P. landscape figures, and cattle. He exhibited, between 1825 and 1870, pictures classed as landscapes, six at the Royal Academy, eight two at the British Institution, and 338 in Suffolk Street. H pictures, therefore, are by no means rare; yet, as the followi list shows, they have been sold for good prices:

		£	s.	d.
Coast scene, fishing, pony and white horse; coast scene, peasants on horseback; together, Hill Park sale	1859 ...	52	10	0
A Gipsy Camp, Christani's sale ...	1875 ...	199	10	0
Keeper on grey pony at Plough Inn, Baines's sale	1876 ...	117	12	0
Coast scene, figures, Wells's sale ...	1878 ...	159	12	0
Near Ventnor (bought in), Miller's sale	1880 ...	103	19	0
Coast scene (bought in), Miller's sale	1880 ...	101	17	0
Coast scene, Isle of Wight, Peel's sale	1881 ...	147	0	0
The Timber Waggon, Radclyffe's sale	1881 ...	114	9	0
In the New Forest, gipsies, dogs, Tucker's sale	1882 ...	115	10	0
Milking-time (bought in), Pott's sale	1883 ...	169	0	0
A Chat by the Way (bought in), Pott's sale	1883 ...	161	14	0
The Timber Waggon, 30in. by 25in.	1883 ...	126	5	0
A Gipsy Camp, Mercer's sale ...	1884 ...	94	10	0
Coast scene, with figures, 40in. by 62in., Skipper's sale	1884 ...	155	0	0
Gipsy Camp	1886 ...	100	16	0

William Shayer must not be confounded with his son, W. J. Shayer, born at Chichester in 1811; the latter painted sporting subjects, many of which were engraved.

Shee (Sir Martin Arthur).—B. Dublin, 20th December, 1769: D. Brighton, 19th August, 1850; S. Dublin School of Design; P. portraits. Martin Shee was the son of a merchant at Dublin, who died while he was still a student at the School of Design. Thrown upon his own resources, Shee obtained some employment as a portrait-painter, but continued his studies, and, in 1787, gained the chief medal in the Dublin School. In June, 1788, he came to London with an introduction from Burke, as "his little relative," to Reynolds, by whose advice he entered the schools of the Royal Academy in 1790. Shee had already, in 1789, exhibited two heads at the Royal Academy, and in the course of his long career, between that year and 1845, exhibited 224 portraits at the Royal Academy and nineteen at the British Institution. He had also, while still a student, been employed by both Boydell and Macklin to make reduced copies of pictures for engraving; but, having refused assistance from his aunt, was still very poor.

In 1791 Shee's first full-length portrait appeared at the Royal Academy, and among his earlier portraits many were those of actors, including an excellent one of Lewis, now in the National Gallery. He also made an attempt at historical painting, and his "Daughter of Jephthah Lamenting with her Companions" was exhibited in 1794. In 1799 he was elected an Associate of the Royal Academy, and in 1800 became a full member, and made a tour with Samuel Rogers, the poet, on the Continent. He had by that time established his position as a portrait-painter, for his subject pictures did not add much to his reputation. In 1796 Shee took a house in Golden Square, and married, but in 1798 he removed to Cavendish Square. About that time he painted a portrait of the Duke of Clarence, which was engraved, and later another when the Duke was William IV.; also one of Queen Adelaide, and another of Queen Victoria in 1842. In 1830 Shee was elected President of the Royal Academy, and knighted. As President he had to defend the Academy from the violent attack made upon it, which he did successfully before the Parliamentary Committee in 1836.

Sir Martin Shee possessed many accomplishments, and as an author wrote criticisms on art, and in verse "Rhymes on Art." His agreeable manners and fluency as a speaker also rendered him peculiarly fit to fill the office of President. Ill-health, and the great expense it entailed, induced him, in 1845, to tender his resignation; but he was unanimously solicited to withdraw it, and an additional allowance of £300 a year was made to him, to which £200 a year was added from the pension-list of the Queen, with reversion to his daughters. Shee was a Roman Catholic, and at his own request was buried in Brighton Cemetery.

Shee's best portraits are half- or three-quarter-lengths, and the earlier ones are the better. There is, however, sometimes an unpleasant tendency to redness in the flesh. Pictures by him have been sold as follow:

		£	s.	d.
A cottage girl, with a landscape background, Lord de Tabley's sale	1827 ...	46	4	0
Portrait of Watson Taylor, M.P. (G. W. Watson), W. Taylor's sale	1832 ...	14	14	0
Portrait of Mrs. Watson Taylor, W. Taylor's sale	1832 ...	21	0	0
Another portrait of her, W. Taylor's sale	1832 ...	48	6	0

Shelley (Samuel).—B. Whitechapel, about 1750; D. London, 2nd December, 1808; self-taught; P. miniatures. In 1770 he gained a Society of Arts premium, and is reported to have founded his style on that of Reynolds. He soon became celebrated for his miniatures. Those of females display great elegance and finish. Many are treated allegorically, and are powerfully coloured. Shelley exhibited largely between 1773 and 1808—no fewer than five miniatures at the Society of Arts, 140 at the Royal Academy, and fifteen at the British Institution. He also engraved some of his own designs, and J. B. Smith, Caroline Watson, Bartolozzi, and Ryder all engraved after him. The Water-Colour Society was planned and founded in Shelley's house, and he exhibited at the first exhibition in 1805 and the three following years many of his works.

Shellincks, Shellinks, or **Schelincks (Willem).**—B. Amsterdam, 1631 or 1632; D. 1678; S. ——; P. history and landscapes. This Dutch painter came to England and travelled over a great part of Europe. His pictures are rich in composition, freely painted, and well coloured. They are to be met with at Copenhagen and in other Continental galleries. He had a younger brother, Daniel, who was his pupil, and painted in a similar style to his. The following pictures by Shellincks have been offered for sale:

		£	s.	d.
An upright landscape, cattle and figures crossing a brook	1827 ...	10	10	0
Landscape, with sportsmen, Standish's sale	1827 ...	8	18	6
An Italian seaport	1830 ...	83	5	0
The Embarkation of Charles II. for England, Lady Stepney's sale ...	1830 ...	87	0	0
An Italian seaport, Wilkins's sale ...	1840 ...	108	0	0
A frozen river, crossed by an ancient bridge, and figures on the ice, Lord Ashburnham's sale... ...	1850 ...	99	15	0
A landscape, lady and cavalier crossing a stream near Roman ruins, with attendants and dogs, Scarisbrick's sale	1861 ...	17	17	0
A frozen river, ruined buildings, and many figures	1865 ...	50	8	0

Sherriff (Charles).—B. probably in Scotland; D. probably in London; S. ——; P. miniatures. He at first practised his art

in Edinburgh, and first exhibited at the Royal Academy in London in 1770, between which year and 1831 he had six miniatures at the Free Society, seventy-seven at the Royal Academy, three at the British Institution, and three in Suffolk Street. He came to London in 1773, and attained a high rank among the miniature-painters of his time. Mrs. Siddons spoke of him, in 1785, as more successful in her portrait than any miniature-painter she had sat to. Sherriff was deaf and dumb, and from 1796 to 1800 was living at Bath. It is said that he visited India; but probably he died in England, as he was living in London in 1831.

Shipley (William).—B. probably in Northampton, 1714; D. Manchester, December, 1803; S. ——; P. portraits and landscapes. He practised as a drawing-master at Northampton, but came to London and studied portrait-painting under C. Philips. Shipley is most known as the founder of S. Martin's Lane Academy, called also "Shipley's School," where the best artists of a whole generation studied. He also planned and originated the Society of Arts. He was brother to Dr. Jonathan Shipley, Bishop of S. Asaph.

Sibrecht, Siberecht, or **Sybrecht (Jan).**—B. Antwerp, 1625 or 1627; D. London, 1703; S. ——; P. landscapes, figures, and cattle. He was received as a franc-maître into the Guild of Painters at Antwerp in 1648-9. It is said that it was by the invitation of the Duke of Buckingham that he came to England, and painted many views here. It is supposed that his signature has been taken off the best of his works in order that they might be sold as being by some other painter. Of those which still bear his name the smaller ones are highly finished in a very laborious manner, while the larger are rather sketchy. Sibrecht was fond of representing flooded lanes, with figures or cattle crossing through the water. Taken altogether, they are not works of a high class. Two have been sold as follow:

		£	s.	d.
Cattle and figures, with a cart laden with vegetables, crossing a ford	1836 ...	9	10	0
A landscape, with cart and figures, Bowden's sale	1862 ...	8	8	0

Siena (Baldassare da).—*See* **Peruzzi.**

Siena (Marco da).—*See* **Marco da Siena.**

Sigr[illegible]er po[illegible] sale [illegible]rca), called Luca da Cortona.—B. Cortona, about [illegible]524; S. Pietro della Francesca; P. history.

Signorelli was the son of Egidia di Ventura Signorelli, and was connected with the family of Vasari of Arezzo. He was one of the first in Italy who showed a knowledge of anatomy in drawing the human body. He worked in the Sistine Chapel, executed the celebrated frescoes of "The Last Judgment" in the dome at Orvieto, and other important works at Perugia, Urbino, Siena, and Florence, which placed him in the first rank of Tuscan artists. Even Michael Angelo did not hesitate to imitate some of the figures in Signorelli's "Fulminati." His excellence lay in composition and correctness of drawing. There is a "Birth of the Virgin" by this artist in the Louvre. His "Story of Coriolanus" produced £315 at Leyland's sale in 1892. Luca's son Antonio, who died in 1550, and his nephew Francesco were also painters.

Simone da Pesaro.—*See* **Cantarini.**

Simone Senese.—*See* **Martini.**

Singleton (Henry). — B. London, 19th October, 1766; D. Kensington Gore, 15th September, 1839; S. his uncle; P. History. He was the nephew of William Singleton, a miniature-painter. When a child Henry showed indications of genius, and when only ten years of age he exhibited at Spring Gardens, as "Master H. Singleton," drawings which gained for him admission to the Schools of the Royal Academy. When eighteen he won the first silver medal, and in 1788 the gold medal for an original painting from Dryden's "Ode." In 1793 Singleton painted on commission a portrait-group of the Royal Academicians assembled in council, which is now at the Academy. Between 1780 and 1839 he exhibited of works classed as "Scriptural," two at the Society of Arts, 285 at the Royal Academy, 157 at the British Institution, and five in Suffolk Street. In 1807 he put his name down for election as an Associate of the Royal Academy, and, indignant at his rejection, did not again become a candidate.

Singleton's works, though somewhat mannered, show great talent and refinement. He was much employed in designing illustrations for books, and many of his works were engraved. Pictures by him have often failed to produce £10 at auctions. The following were exceptions to this rule:

		£	s.	d.
A conversation, Slade's sale	1801 ...	42	0	0
Milton Dictating to his Daughter, Anderdon's sale	1878 ...	341	5	0

Sirani (Giovanni Andrea).—B. Bologna, 1610; D. Bologna, 1670; S. Guido Reni; P. history. After the death of Guido, Sirani finished that master's "S. Bruno" at Bologna. He painted in a vigorous style, and was the father of the celebrated Lizabetta and her two sisters Anna and Barbara, all of whom painted. There are many of his works at Bologna. "The Conception," by him, realised £47 at Lord Northwick's sale in 1859.

Sirani (Lizabetta).—B. 1638; D. Bologna, 1663; S. her father; P. history and portraits. She was the eldest daughter of Giovanni Andrea Sirani, and one of the most celebrated artists of her time. She was not, however, a pupil of Guido, as has been stated, for she was only four years of age when he died. She formed a large school of female artists, and it is believed that she died poisoned by some of her rivals. She was buried in the same tomb as Guido. Some of her pictures are on a large scale, "The Baptism of Christ" being 30ft. high. There are etchings by her.

Pictures by Lizabetta Sirani have been sold by auction as under:

		£	s.	d.
The Assumption of the Virgin, Comyn's sale	1815 ...	49	7	0
A Magdalen, H. Hope's sale ...	1816 ...	22	1	0
A Sibyl, H. Hope's sale	1816 ...	25	4	0
The companion, H. Hope's sale ...	1816 ...	21	0	0
The Virgin and Child, Knight's sale	1819 ...	32	11	0
The Magdalen reading, Earl of Ellesmere's sale	1870 ...	105	0	0
The Madonna, with hands clasped, Maxwell's sale	1873 ...	141	15	0

Siressa or **Sirexsea (Marino di).**—*See* **Marinus van Romerswall.**

Slingelandt or **Slingeland (Pieter van).**—B. Leyden, 1640; D. 1691; S. Gerard Dou; P. genre and still-life. Van Slingelandt appears to have bestowed even more time and patience on his pictures than his master. They are consequently rare, and usually sell for high prices. They, however, vary much in quality. Some that are brown are more like Rembrandt's small portraits than Dou's, although others have been sold as being by Dou. They have consequently produced prices varying from £4 10s. for "A Dutch Philosopher," at a sale in London, in 1801, to £255 for "Deux hommes assis

près d'une table," at Laperière's sale in 1817. The following have produced more than £40:

		£	s.	d.
Une Dentellière, Bieren's sale ...	1747 ...	105	0	0
La Couseuse et la Jeune Mère (two), Gaillard de Cazny's sale ...	1762 ...	56	0	0
Un intérieur, Lorimer's sale... ...	1763 ...	120	0	0
A boy fishing, Lady Holderness's sale	1802 ...	76	13	0
Lady with a lute, Bryan's sale ...	1804 ...	118	13	0
Deux hommes assis près d'une table, Clos's sale	1812 ...	200	0	0
The same picture, Laperière's sale ...	1817 ...	255	0	0
Interior, a child saying Grace, R. Bernal's sale	1824 ...	76	13	0
Interior of a kitchen, a domestic, culinary utensils, Emerson's sale	1829 ...	147	0	0
Deux hommes assis près d'une table (the above picture), De Barry's sale	1837 ...	210	0	0
La Jeune Mère, Fesch's sale... ...	1845 ...	40	0	0
Woman cleaning fireirons, from Mrs. Gordon's Collection, 16in. by 18in., W. Wells's sale	1848 ...	87	3	0
Interior, two men seated, one playing violin, W. W. Hope's sale...	1849 ...	147	0	0
Dead flowers, eggs, ducks, and basket of vegetables, Lord Clare's sale	1864 ...	42	0	0
Lady and dog, 14in. by 11½in., Nieuwenhuys's sale	1886 ...	80	17	0
Lady with nautilus cup, Thomas's sale	1886 ...	75	12	0

Smirke (Robert).—B. Wigton, near Carlisle, 1752; D. Osnaburgh Street, London, 5th January, 1845. The family of this artist is said to have been foreign, but removed from the West Riding of Yorkshire to Wigton. His father brought him to London in 1766, and apprenticed him to an heraldic painter. Robert became a member of the Incorporated Society of Artists, and entered the schools of the Royal Academy. He exhibited between 1775 and 1834, of works classed as "historical," seven at the Society of Arts, twenty-five at the Royal Academy, one at the British Institution, and five in Suffolk Street. In 1791 he was elected an Associate, and in 1793 a full member, of the Royal Academy. He was elected Keeper in 1804, but owing to his revolutionary opinions, the king refused to sanction his appointment.

Many of the subjects of Robert Smirke's works are humorous, besides those he painted for the "Shakespeare Gallery," and he was much employed in the illustration of books. His conversations and small pictures are well drawn and cleverly painted. He used few colours, often vermilion and light yellow, and many of his designs are in chiaroscuro, in which he used a colour like bistre. They have always been much sought after by collectors, and some of them have produced high prices at auctions, *ex. gr.* :

		£	s.	d.
A secretaire, with compartments painted by Smirke and bas-reliefs in chiaroscuro by Hamilton, Beckford's (Fonthill) sale ...	1802 ...	84	0	0
The Seven Ages (seven pictures), Boydell's "Shakespeare Gallery" (engraved), Boydell's sale ...	1805 ...	252	0	0
Don Anastatis and Stephania, Kearsley's sale	1818 ...	32	11	0
Don Raphael and Farrakhuaz, Kearsley's sale	1818 ...	34	13	0
Scene from "Gil Blas," Kearsley's sale	1818 ...	37	16	0
Falstaff at the Boar's Head, Eastcheap, Green's sale	1830 ...	58	16	0
A subject from "The Arabian Nights," Marquis of Camden's sale	1841 ...	22	10	6
The companion, Marquis of Camden's sale	1841 ...	22	10	6
Scene from "Merry Wives of Windsor," Baring's sale... ...	1848 ...	22	1	0
Scene from "Measure for Measure," Cox's sale	1862 ...	42	0	0
The Seven Ages of Man, 15in. by 19in. (see above) (bought in), Munro's sale	1867 ...	252	0	0
The Seven Ages of Man, 15in. by 19in., from Beckford's Collection, Munro's sale	1878 ...	283	10	0

Smiths of Chichester.—Of the three brothers who are known under this designation the principal painter was

Smith (George).—B. Chichester, 1714; D. 17th September, 1776; S.——; P. landscapes. He was the second son of a baker, who was afterwards a cooper and at the same time a Baptist minister. George is said to have taught himself to paint from

nature in the neighbourhood of Chichester, but there is in his works too evident an imitation of those of Claude and Poussin to render this very probable. His style was, however, so much in favour with his contemporaries that in 1760 the Society of Arts awarded him their first premium in competition with Richard Wilson; and such engravers as Woollett, Vivares, and others scarcely less eminent vied with each other in reproducing the pictures which George and his younger brother John painted. As regards colouring, their pictures were, however, an improvement on the imitations of Paul Bril's works which had been produced by previous English painters. George Smith was also a good musician, and author of some pastorals and songs. (See also p. 44.)

Landscapes by George Smith have been sold by auction since 1803 at prices varying from £1 11s. to £24 3s., the latter being the sum paid at Allnutt's sale in 1863, for "A River Scene with wooded banks."

Smith (John).—B. 1717; D. Chichester, 29th July, 1764; S. ——; P. landscapes. He was the younger brother of George Smith of Chichester, and painted in the same style. John was a member of the Free Society of Artists. (See also p. 44.)

Smith (William).—B. Guildford, 1707; D. Shopwich, near Chichester; S. ——; P. portraits, landscapes, fruit, and flowers. He was the elder brother of George and John, and painted principally portraits. William was a member of the Free Society of Artists.

The following Smiths belong to other families:

Smith (Colvin).—B. Brechin, 1795; D. 21st July, 1875; S. Nollekens; P. portraits. This artist was the son of a merchant. He was sent to London to learn painting, and entered the schools of the Royal Academy; he also studied under Nollekens, and visited Italy. On his return to Scotland, about 1827, he settled in Edinburgh, and two years afterwards he became a member of the Royal Scottish Academy. Colvin painted many portraits, one of the most successful being that of Sir Walter Scott, which, it is said, he repeated more than twenty times. When living in Edinburgh, he exhibited in London, between 1830 and 1871, thirteen portraits at the Royal Academy, two at the British Institution, and one in Suffolk Street. Colvin's portraits are painted without much body of colour, and are carefully finished.

Smith (George).—B. London, 1802; D. London, 15th October, 1838; S. Royal Academy; P. history. This George Smith—for there have been several artists of the same names—was brought up as an upholsterer, but, having a talent for drawing, on coming of age he entered the schools of the Royal Academy. In 1829 he gained the gold medal for an original painting, "Venus Entreating Vulcan to Forge Arms for Æneas," and was sent in the following year to Rome as a student of the Academy. He returned to England in 1833, but did not receive the encouragement his talents deserved. In 1838 he died from the rupture of a blood-vessel.

This artist was a vigorous draughtsman and a good colourist. Between 1828 and 1836 he exhibited of pictures classed as "mythological," two at the British Institution and two in Suffolk Street. He was a different artist from the well-known painter of domestic scenes of the same name (see p. 42).

Smith (John), known as Warwick Smith.—B. Irthington, Cumberland, 26th July, 1749; D. London, 22nd March, 1831; S. ——; P. landscapes and figures. This water-colour painter was educated at S. Bees, and accompanied Lord Warwick to Italy. His Italian sketches are dated from 1786 to 1795. The earliest are tinted drawings in the old style, but the later ones are enriched by local colour, which is used with boldness. Warwick Smith was one of the artists who advanced painting in water-colours; he joined the Water-colour Society in 1807, and was President of it in 1816. (See also p. 43).

Smith (Magdalen).—*See* **Smitz.**

Smith (Thomas), known as Smith of Derby.—B. Derby, —; D. Bristol, 12th September, 1767; self-taught; P. landscapes. This artist painted views of Chatsworth (in 1744), Dovedale, and other parts of Derbyshire, also views in Yorkshire and Westmorland. He was one of the first who painted English scenery. Forty plates from his Derbyshire views were engraved by Vivares and others, and published by Boydell in 1760.

Smitz (Gaspar), called Magdalen Smith.—B. Flanders; D. Dublin, 1707; S. ——; P. miniatures and subjects. This painter came to England shortly after the Restoration. His miniatures were much esteemed for their good colouring and the truth of the likenesses. He became most known, however, for his Magdalens, which are said to have been portraits of

mistress. He often marked his works with a thistle, and was paid high prices for them. Owing to his extravagance he died in poverty at Dublin. Smitz's flower-pieces are also well painted. There is a Magdalen by him in Painters' Hall, dated 1662.

Snayers (Pieter).—B. Antwerp, 1593; D. Antwerp, about 1663; S. H. van Balen; P. history, battles, portraits, and landscapes. Snayers was painter to Albert and Isabella, and later to the Cardinal-Infanta. He is most known as a painter of sieges and battles, but his landscapes are true to nature in colouring, and vigorously painted. Pictures by him have usually realised at sales from £5 to £20.

Sneyers or **Snyers (Pieter).**—B. Antwerp, 1681; D. Antwerp, 1752; S. A. van Bredael; P. flowers, portraits, landscapes, and genre. He was received into the Guild of S. Luke at Antwerp in 1707, and was one of the best painters of his time. He came to England, where he painted many portraits. On his return to Antwerp he was made Director of the Academy. The following prices have been paid for pictures by him:

		£	s.	d.
A flower-pot, with fruits and insects, and the companion	1802 ...	33	12	0
Dead ducks, vegetables, etc. (bought in)	1813 ...	9	0	0
Flowers and birds	1825 ...	3	3	0

Snuffelaer.—*See* **Laar (Pieter van)** and **Marcellis.**

Snyders (François).—B. Antwerp, 1579; D. Antwerp, 1657; P. Pieter Breughel the younger and Henri van Balen; P. animals, hunting scenes, battles, fruit, flowers, etc. This celebrated painter was a franc-maitre in the Guild of S. Luke at Antwerp in 1602, and Doyen of the Société des Romanistes in 1628, which proves that he had visited Rome. He worked also for the King of Spain and other sovereigns. His wife was sister to Cornelius and Paul de Vos. Van Dyck painted his portrait, which is one of the finest, and employed Snyders to paint animals and still-life in his pictures. Rubens admired no less the talents of Snyders, and painted in conjunction with him, for he adapted his style in painting animals and landscapes to that of Rubens. Rubens also must have entertained a great regard for him, as he appointed Snyders, by his will, to be one of those who should superintend the sale of the works of art in his possession when he died.

Snyders stands at the head of the great old painters of the animals he chose, and the French animal-painter, Desportes,

made a careful study of his works. Many years ago an old Dutch artist, at Haarlem, had in his possession about eighty studies in black, red, and white chalk on blue paper, which Snyders made for his pictures, principally for the famous "Boar-hunt," now at The Hague, and the animals in these were, if possible, more lifelike than in the picture.

Studies of animals in oils by Snyders have been sold by auction for from £5 to £15, and finished pictures at the following prices:

		£	s.	d.
A Boar-hunt, 87in. by 144in. ...	1768 ...	94	10	0
Death of the Stag, 78in. by 132in., Greenwood's sale	1773 ...	57	15	0
Fruit and game (figures by Rubens)	1778 ...	60	18	0
Two studies, fruit and game, De Lyerb's sale	1779 ...	7	0	0
Animals and birds (figures by Rubens), Craufurd's sale	1785 ...	126	0	0
Stag-hunt, Lady Talbot's sale ...	1799 ...	29	8	0
Interior of a larder, with cats fighting, Lord Bessborough's sale ...	1801 ...	35	14	0
Study of deer, Lord Darnley's sale...	1802 ...	14	3	6
A Boar-hunt, Clarke and Hibbert's sale	1802 ...	100	16	0
Dead game and fruit, Walker's sale	1803 ...	43	1	0
Wolf and dogs, the landscape by Rubens, Sir G. Yonge's sale ...	1806 ...	31	10	0
Dead game, birds, and figures (with Rubens), 64in. by 84in., Sir G. Yonge's sale	1806 ...	65	2	0
Animaux, paysage de Wildens, Burgraaf's sale...	1811 ...	15	0	0
A Fox-hunt	1819 ...	72	9	0
Study of a monkey on a tree, and study of a spoon-bill, Dr. Thomond's sale	1821 ...	5	5	0
Dead game and fruit, a servant with a salver and grapes, E. Balme's sale	1823 ...	40	19	0
Figures in a larder, Tansley's sale...	1829 ...	31	10	0
Dogs attacking a wolf, Lord Stowell's sale	1836 ...	70	7	0
A Boar-hunt, Lord Stowell's sale ...	1836 ...	61	19	0
Monkeys with a basket of fruit, Sir C. Bagot's sale	1836 ...	33	12	0
A cat with dead bird, grapes and peaches, Harman's sale	1844 ..	110	5	0

		£	s.	d.
La Poule Disputée, and Chasse au Sanglier (two), Fesch's sale ...	1845 ...	275	0	0
A basket of grapes on a table, on which are a parrot, cat, and dead birds, Lord Ashburnham's sale	1850 ...	472	10	0
A larder, boar's head, dead birds, vegetables, etc., S. Rogers's sale	1856 ...	42	10	0
Dead buck, boar's head, dead birds, and fruit, watched by two dogs, Scarisbrick's sale	1861 ...	56	14	0
Grapes, peaches, and cat watching dead birds, Scarisbrick's sale ...	1861 ...	26	5	0
Two monkeys quarrelling over a basket of fruit, from Sir C. Bagot's Collection, Earl of Clare's sale	1864 ...	123	18	0
Three dogs standing near a pan, Earl of Clare's sale	1864 ...	92	8	0
Interior of a larder, Whittaker's sale	1865 ...	31	10	0
Swans Attacked by Dogs, Darby's sale	1867 ...	128	0	0
A Grand Stag-hunt, Lloyd's sale ...	1872 ...	141	15	0
Stag-hunt, Vernon's sale	1877 ...	84	0	0
Fox and crane, Vernon's sale ...	1877 ...	157	10	0
A larder, Vernon's sale	1877 ...	89	5	0
Landscape, foxes and birds, Kibble's sale	1879 ...	103	19	0
Fruit in dish, on chair, monkey, parrot, and dog (bought in), Whitehead's sale	1884 ...	315	0	0
Fruit, spaniel, game, Denison's sale	1885 ...	95	11	0
A larder, cat, and food, 34½in. by 46½in., De Zoete's sale	1885 ...	120	15	0
Porcupine and dogs, engraved, 66in. by 120in., Noble's sale	1886 ...	294	0	0
White dog and white bear, 29½in. by 42in., Duke of Marlborough's sale	1886 ...	141	15	0
Two wild boars, 19½in. by 42in., Duke of Marlborough's sale ...	1886 ...	157	10	0
Larder	1892 ...	493	0	0

Snyers.—*See* **Sneyers.**

Sodoma (Il).—*See* **Bazzi.**

Soest.—*See* **Zoust.**

Sojaro (Il).—*See* **Gatti.**

Solari or **Solario.**—*See* **Salai.**

Solemacker (**J. F.**).—B.—— ; D.—— ; S.—— ; P. landscapes. Nothing is known regarding this artist except that he painted in the latter half of the seventeenth century and belonged to the Dutch school. He appears to have imitated Berghem. His pictures are many and well painted. They are often crowded with cattle ; most of the animals are represented as being in the shade.

Pictures by Solemacker have been sold as follow :

		£	s.	d.
A landscape, with farrier and horses, Lord Godolphin's sale	1802 ...	2	15	0
Small landscape, ruins, and figures...	1825 ...	6	11	0
Landscape, with buildings and pastoral figures	1825 ...	1	15	0
Peasants, with cattle, near ruins, Mellish's sale	1839 ...	21	10	0
Peasants, with cattle, at the entrance to a cavern, Mellish's sale	1839 ...	13	13	0
A cavern scene, peasants, cattle, and sheep, Scarisbrick's sale... ...	1861 ...	21	0	0
Landscape, peasants, cattle, goats, under a rocky bank, Scarisbrick's sale	1861 ...	42	0	0

Solimena (**Francesco**), called L'Abate Ciccio.—B. Nocera de Pazani, 4th October, 1657 ; D. Naples, 3rd April, 1747 ; S. Francesco di Maria and Giacomo del Po ; P. history, battles, etc. He was the son of a painter named Angelo Solimena, who intended that he should study law, but was obliged to allow him to become an artist. Francesco became the intimate friend of Luca Giordano, and studied the works of Lanfranco, Cortona, and such masters, with a view to acquiring a rapid manner of execution. He enjoyed an immense reputation, and, although he resided almost all his life at Naples, he received commissions from most of the princes of Europe. Few artists have had a more successful career than Solimena, as it was prolonged until he was eighty-eight, when he died very rich at his villa near Vesuvius. It must be admitted that he possessed a poetical imagination, which shows itself favourably in fabulous subjects.

Pictures by Solimena have been sold as follow :

		£	s.	d.
Apollo and Daphne, Helknecker's sale	1757 ...	60	0	0
La Nativité, Rubempre's sale ...	1765 ...	20	0	0
L'Annonciation, Conti's sale... ...	1777 ...	100	0	0

		£	s.	d.
Repos en Egypte, Poullain's sale ...	1780 ...	65	0	0
Guardian Angel Presenting Child to Jesus, Desenfans' sale	1785 ...	38	17	0
Jacob's Dream, Gainsborough's sale	1799 ...	10	10	0
Assumption of the Virgin	1801 ...	16	5	6
A Sleeping Girl with two Cupids, Hamilton's sale	1801 ...	52	10	0
Historical subject, Clarke and Hibbert's sale	1802 ...	4	4	0
Ditto, Clarke and Hibbert's sale ...	1802 ...	14	3	6
Assumption of the Virgin, Lord Northwick's sale	1859 ...	48	0	0
The Holy Family	1860 ...	21	0	0

Solomon (Abraham).—B. London, 1824; D. Biarritz, 19th December, 1862; S. Royal Academy; P. domestic subjects. This artist, whose works have always been eagerly competed for, was of a respectable Jewish family. He learned to draw at a school in Bloomsbury, and entered the schools of the Academy in 1839. Between 1840 and 1862 he exhibited of subjects classed as "domestic," thirty-three at the Royal Academy, seven at the British Institution, and five in Suffolk Street. That which made the most widely known was "Waiting for the Verdict," shown in 1857; and since then his pictures have always sold for high prices, as the following list of those disposed of by auction proves:

		£	s.	d.
An Awkward Position (bought in)...	1852 ...	200	0	0
Scene from the "Tartufe" (bought in)	1855 ...	204	15	0
An Awkward Position (bought in) ...	1858 ...	231	0	0
Consolation, 60in. by 25in., Solomon's executors' sale	1863 ...	75	10	0
Drowned! Drowned! 43in. by 72in., Solomon's executors' sale ...	1863 ...	211	1	0
Departure of the Biarritz Diligence, 36in. by 49in., Solomon's executors' sale...	1863 ...	91	7	0
Dolly Varden, 24in. by 17in., Sharpin's sale	1863 ...	78	15	0
A Ballroom in 1700, Marsh's sale ...	1863 ...	420	0	0
The Academy for Discipline of the Fan (sketch), A. Grant's sale ...	1863 ...	100	0	0
Departure of the Diligence (bought in), Fitzpatrick's sale	1864 ...	189	0	0
The Contrast, Flatow's sale	1866 ...	140	14	0
Too Truthful, Flatow's sale	1867 ...	262	10	0

		£	s.	d.
The Lost Found (bought in), F. Somes's sale	1867 ...	183	15	0
The Monkey who had Seen the World, Bird's sale	1868 ...	168	0	0
The First Ball, A. Grant's sale ...	1868 ...	256	4	0
Drowned! Drowned! Rushworth's sale	1868 ...	152	5	0
An Awkward Position, Cox's sale ...	1871 ...	102	18	0
The Fox and the Grapes, Wilkinson's sale	1871 ...	157	10	0
The Opera Box, 17½in. by 13½in., Grundy's sale	1873 ...	162	15	0
Easy Shaving—Brittany	1873 ...	85	1	0
The Bashful Lover, Thompson's sale	1874 ...	283	10	0
Faisant la Visite, 16in. by 11½in. (bought in), Montefiore's sale ...	1874 ...	120	5	0
Lesson in the Use of the Fan (sketch), Fox's sale	1877 ...	162	15	0
Fox and the Grapes, 23½in. by 30in., Brooks's sale	1879 ...	262	10	0
The Bashful Lover, 12in. by 16in., Brooks's sale	1879 ...	162	15	0
The First Ball, 36in. by 60in., Shaw's sale...	1880 ...	294	0	0
First Class, Second Class (both engraved), (bought in), Marshall's sale	1881 ...	262	10	0
Departure of the Diligence	1883 ...	451	10	0
Brunetta and Phyllis, dated 1853, Webster's sale	1890 ...	351	0	0

Somer, Someren, or **Sommer (Van).**—*See* **Van Somer.**

Son or **Zoon (Jan van).**—B. Antwerp, about 1650; D. London, 1700 or 1702; S. his father; P. flowers, fruit, and dead game. He was the son of Joris van Son, and painted in the same style, but in a superior manner. He came to England, married, and died here. The composition in Jan's pictures is good; they are painted in a masterly manner, and are often highly finished. Many inferior pictures are, however, attributed to him, for when foreign dealers are in doubt as to the artist by whom a picture of the same class as his is painted, they usually say it is by Jan van Son.

Son or **Zoon (Joris van).**—B. Antwerp, 1622; D. 1676; S. ——; P. flowers and fruit. Nothing is known of this painter although his pictures have much merit, and are to be met with in the Brussels and other Continental galleries.

Sordillo de Pereda (El).—*See* **Arco.**

Sorgh.—*See* **Zorgh.**

Soust.—*See* **Zoust.**

Spada (Leonello or Lionello).—B. Bologna, 1576; D. Parma, 17th May, 1622; S. the Carracci; P. history. Spada was a poor boy employed by the Carracci to grind their colours. Gradually he acquired, in their school, a knowledge of art, and became one of their best pupils. Owing to a sarcasm of Guido Reni, he adopted, in opposition to that master, a strong, bold style. He also went to Rome, and there he attached himself to Caravaggio, whom he accompanied to Naples and Malta, and served him as a model. On his return to Bologna, Spada enjoyed a great reputation, and he executed many works there, and at Ferrara, Modena, and Reggio. Towards the end of his life he was in the service of Duke Ranuccio at Parma, where he died, worn out by excess. He often signed his pictures with a sword crossing a letter L. Spada was very successful in the pictures which he painted in the style of Domenichino. Most of his works are less powerful and true than those by Caravaggio. Pictures by him have been sold as follow:

		£	s.	d.
S. Sebastian, Udny's sale	1829 ...	110	15	0
S. Sebastian Transfixed to a Tree, Clarke's sale	1846 ...	16	5	0

Spaendonck (Cornelius van).—B. Tilburg, 1756; D. Paris, 1840; S. Herreyns, of Malines; P. fruit and flowers. He was the brother of Gerardus van Spaendonck, and, after studying at Antwerp and Malines, joined his brother in Paris, where he painted at the porcelain manufactory at Sèvres.

Spaendonck (Gerardus van).—B. Tilburg, 22nd March, 1746; D. Paris, 1822; S. Herreyns; P. fruit and flowers. Among the modern Dutch and Flemish painters, this artist was the one whose works approached the nearest to those of Van Huysum and the great old Dutch painters of flowers. He was placed by his father under a painter of furniture at Antwerp; he studied next under Herreyns, and was employed at Breda on the decorations for the fête given in honour of William V. The money he received there enabled him to visit Paris, where he was protected by Lavalette, and his talents soon caused him to be fully employed. The flower-piece by Gerardus now in the Louvre belonged to Louis XVI. He was elected a

member of the Institute and "Professeur d'Inconographie au Jardin des Plantes." During his lifetime his works were sold for high prices. The following were disposed of by auction in Paris :

		£	s.	d.
Vase de Fleurs, De Gonay's sale ...	1807 ...	10	0	0
Bouquet de Fleurs, La Fontaine's sale	1821 ...	105	0	0
Vase de Fleurs, D. de Raguse's sale	1857 ...	100	0	0

Spagna (Lo), called Giovanni di Pietro, also Spagnuolo.—B. Spain; D. ——; S. Pietro Perugino. Little is known of the life of this artist, but he was one of the best painters of his time in the style of Perugino. His later works are more in Raphael's Roman manner. He was an established artist in Italy, probably in 1503, but certainly in 1507. In 1516 he was made a citizen of Spoleto, and in the following year was elected "Capitano dell' Arte dei Pittori." He was still living in 1530. Lo Spagna's finest work is "The Virgin Enthroned," painted in 1516, in the chapel of S. Stefano, in the lower church of S. Francesco at Assisi. In our National Gallery is "The Glorification of the Virgin," a fine example of this master's work.

Pictures by Lo Spagna seldom appear at auctions. Two may be mentioned :.

		£	s.	d.
Glorification of the Virgin, 70in. by 31½in., from the Ercolani Collection, now in the National Gallery, Lord Orford's sale	1856 ...	651	0	0
The Crucifixion, from Fesch Collection, Bromley's sale	1863 ...	357	0	0
The same picture, Seymour's sale ...	1869 ...	220	10	0

Spagnoletto (Lo).—*See* **Ribera.**

Spagnuolo (Lo).—*See* **Crespi (Giuseppe Maria)** and **Spagna.**

Spinello Aretino, called Spinello di Luca.—B. Arezzo, 1333 (?); D. 1410; S. Jacopo di Casentino; P. history. This painter was the son of Luca Spinello, and grandson of a goldsmith of Arezzo, who settled at Florence. He painted at Florence, Pisa, Siena, and Arezzo. His frescoes were superior to his easel pictures. Among the more famous of his works were the figures of SS. James and Philip in S. Domenico at Arezzo, and in S. Maria degli Angeli "The Fall of Lucifer and the Rebel Angels." Of the latter only the heads of the Archangel Raphael and the six angels behind

him now remain, but there are engravings of the whole composition. It is now known that Spinello lived many years after (according to Vasari) Lucifer appeared to him. There is a picture attributed to Spinello in the National Gallery. Two of his works have been sold as follow :

		£	s.	d.
An altar-piece, Fuller Russell's sale	1885 ...	252	0	0
The Virgin and Child...	1889 ...	745	0	0

Spinello (Parri).—B. 1387; D. 1452; S. his father; P. history. He was an inferior painter to his father Aretino. There are frescoes by him at Arezzo.

Spranger (Bartholomew).—B. Antwerp, 1546; D. Prague, about 1627-8; S. Madyn and Bernadino Gatti; P. history, landscapes, portraits, and allegories. After receiving his first education in his native place, Spranger went to Paris, in 1565, and by way of Lyons to Milan. Finding how much he had still to learn in art, he proceeded to Parma, and became a scholar of B. Gatti, known as Il Sojaro. From Parma, Spranger went to Rome, where he entered the service of Cardinal Farnese; the latter introduced him to Pope Pius V., by whom he was appointed painter to the Pontiff, and lodged in the Belvedere. After the death of the Pope, Spranger went to Vienna, in 1575. The Emperor Rodolphus called him to Prague, where he was ennobled, and given the title of Spranger van der Schilde. He visited Holland in 1602, and returned to Prague, where he lived until his death.

Spranger's pictures are chiefly remarkable for good and rich composition; but his drawing is angular, and there is an evident imitation of Parmigiano in his works; yet some of the smaller of them are elegant and refined in execution. Pictures by Spranger, although numerous at Vienna and in other Continental cities, seldom appear at sales. Two produced about £5 each at Lord Gwydir's sale in 1829.

Sprong.—*See* **Verspronck.**

Squarcione (Francesco).—B. Padua, 1394; D. 1474; S. ——; P. history. Squarcione visited Greece, and is said to have brought antique statues (probably casts) to Padua, where he founded the school which produced Mantegna and Marco Zoppo, the founder of the School of Bologna. His teaching and example produced a very powerful effect upon art in Italy. There are a few pictures by him still in existence.

Squazzella.—*See* **Sguazzella.**

Squinting Nelis.—*See* **Molenaar (Cornelis).**

Staevaerts.—*See* **Stevens.**

Standaert.—*See* **Bloemen (Pieter van).**

Stanfield (George Clarkson).— B. Buckingham Street, Strand, London, 1st May, 1828; D. Hampstead, 22nd March, 1878; S. his father; P. marine subjects, towns, etc. He was the son of William Clarkson Stanfield, and, after acquiring the first principles of art under his father, studied at the Royal Academy. He exhibited between 1844 and 1876, of pictures classed as landscapes, seventy-three at the Royal Academy and forty-nine at the British Institution. George painted much in the same style as his father, principally Continental towns and marine subjects. Although well painted, his pictures were not equal to those by his father. Two in oils have been sold by auction:

		£	s.	d.
Isola Pescatore, 23in. by 35in., Brooks's sale	1879 ...	168	0	0
Runkel, 27in. by 42in., Brooks's sale	1879 ...	157	10	0

Stanfield (William Clarkson).—B. Sunderland, 1794; D. Hampstead, 18th May, 1867; self-taught; P. marine subjects and landscapes. His father was an Irishman, and author of an "Essay on Biography." It is probable, therefore, that Stanfield received a good education in his early days, but he was still a boy when he went to sea. He had a natural taste for art, and while a sailor painted the scenery for a play got up by the crew. He was, however, serving as a clerk on board a king's ship when, being temporarily disabled by a fall, he was discharged from the Navy. He then entered upon his artistic career.

Stanfield first obtained an engagement, about 1818, to paint the scenery for the old Royalty, the sailors' theatre, in Wellclose Square, in the East End of London. Subsequently he was engaged for the same purpose at the Coburg, and finally at Drury Lane, where he painted some of the finest scenery that has ever adorned the English stage, and introduced many improvements in the art. At the same time he painted small easel pictures, and it is said that he exhibited as early as 1820. It is certain, however, that when the Society of British Artists was founded, in 1823, he became a member, and exhibited at their rooms in that year, and likewise at the British Institution. In all, of pictures classed as sea-pieces, but among which were included

landscapes, between 1820 and 1867, Stanfield exhibited 135 at the Royal Academy, twenty-two at the British Institution, and twenty-one in Suffolk Street. The British Institution awarded him a premium of fifty guineas for one of his pictures; and about 1829 he abandoned scene-painting, and devoted his whole time to producing easel pictures.

In 1830 Stanfield made his first tour on the Continent. He resigned his membership of the Society of British Artists, and in 1831 exhibited at the Royal Academy; of the latter he was elected an Associate in 1832, and a full member in 1835. In 1831 he was commissioned by William IV. to paint "The Opening of New London Bridge" and "Portsmouth Harbour," which works were exhibited at the Academy in 1832. In 1836 he exhibited "The Battle of Trafalgar," painted on commission for the United Service Club. Stanfield spent the greater part of 1839 in Italy, and from that time the subjects he chose were mostly Italian, or scenes off the Dutch coast.

Among this artist's best works are "The French Troops Fording the Massa in 1796" (exhibited in 1847), "The 'Victory,' bearing the body of Nelson, Towed into Gibraltar," painted in 1854; "The Wrecked Spanish Armada," in 1857; "Vesuvius and the Bay of Naples," in 1860; and "Peace" and "War," in 1864. He painted ten large pictures for the Banqueting Hall at Bowood, and another series for Trentham Hall. He executed also many views for "Heath's Annual," and published views on the Rhine, Moselle, and Meuse. He had been in declining health for some time previous to his death, and he was buried in St. Mary's Roman Catholic Cemetery at Kensal Green.

Stanfield was unquestionably the best painter of marine subjects which England has produced, for the knowledge he had acquired as a seaman gave him a great advantage over even so great a man as Turner. Although Stanfield lived to see some of his pictures sold by auction for from five to eight times the prices he was paid for them, his estimate of their merits was most moderate. When he received a commission to paint a picture which was to be presented to Brunel, and was told that he would be paid a thousand pounds for it, he exclaimed: "But I have never painted a picture that was worth a thousand pounds!" The result was that he painted, for the thousand pounds, his most beautiful "Moonlight off the Reculvers." It was said that he was allowed to choose his own subject.

Pictures in oil by William Clarkson Stanfield have been sold

by auction at prices varying from £33 1s. 6d. for "The Rock at Lucombe," at a sale in 1845, to £3465 for "The Battle of Roveredo," 71in. by 108in., at E. J. Coleman's sale in 1881. Only those pictures which have produced £600 and upwards can be given here, and even of these the list is a long one:

		£	s.	d.
Castello d'Ischia, G. Knott's sale ...	1845	714	0	0
Morning after the Wreck	1851	924	0	0
Bay of Baie, G. Briscoe's sale ...	1860	630	0	0
Fort Socra, S. Jean de Luz, S. R. Cohen's sale	1861	739	4	0
Shipping near S. Malo, 27¾in. by 43in., E. Bicknell's sale... ...	1863	1291	10	0
Beilstein on the Moselle, 45in. by 63¾in., E. Bicknell's sale ...	1863	1575	0	0
Pic du Midi d'Ossan, 83in. by 59in., E. Bicknell's sale	1863	2677	0	0
Lago di Garda, 27¾in. by 43in., E. Bicknell's sale	1863	861	0	0
Dartmouth, boats, J. McArthur's sale	1864	1281	0	0
Dunbar Castle, Morby's sale... ...	1864	766	15	0
Brodick Castle, Isle of Arran, 48in. by 30in., Heyward and Leggett's sale	1864	807	5	0
Spanish Contrabandista Crossing the Pyrenees, 31in. by 60in., Fletcher's sale	1865	640	10	0
On the Maas, near Dort, Davis's sale	1865	2215	10	0
Dover Cliffs, 23in. by 36in., Reid's sale	1865	682	10	0
Castle of Ischia, 30in. by 48in., Whittaker's sale	1865	1333	10	0
Monnikendam, Zuyder Zee, McKinlay's sale	1866	871	10	0
On the Zuyder Zee, Young's sale ...	1866	1008	0	0
Dordrecht, Young's sale	1866	850	10	0
Long view of Dordrecht, F.'s sale ...	1866	1450	0	0
Wreck off Dunbar, Flatow's sale ...	1866	880	0	0
Great Tor, Axwick Bay, South Wales (bought in), Flatow's sale	1866	1722	0	0
Castellamare, Marryat's sale ...	1867	903	0	0
View of Pisa	1867	609	0	0
Brodick Castle, Arran, F. Somer's sale	1867	845	5	0
Great Tor, South Wales, Flatow's sale	1867	1260	0	0

		£	s.	d.
Dartmouth, Flatow's sale	1867 ...	1260	0	0
Dover Harbour, Morby's sale ...	1868 ...	955	10	0
A landscape, Northcote's sale ...	1868 ...	992	5	0
Hulks in the Medway, Fallow's sale	1868 ...	1092	0	0
La Rochelle, 1851, Betts' sale ...	1868 ...	2184	0	0
On the Coast of Antrim, Patrick's sale	1870 ...	1035	0	0
Eddystone Lighthouse, C. Dickens's executors' sale	1870 ...	990	0	0
Gulf of Salerno, near Vietri, 1846, Bullock's sale	1870 ...	997	10	0
The Wooden Walls of Old England, 27in. by 45in., Gillott's sale ...	1872 ...	2835	0	0
Mouth of the Thames, 14in. by 24in., Gillott's sale	1872 ...	829	10	0
The Morning after the Wreck, engraved, Brooks's sale	1872 ...	2940	0	0
Mazorbo and Tercetto, 33½in. by ?, Hargreaves's sale...	1873 ...	1470	0	0
Off Calais, stiff breeze, 24in. by 39in., Farnworth's sale... ...	1874 ...	1155	0	0
Mouth of the Dart, 31in. by 50in., Farnworth's sale	1874 ...	1491	0	0
Shipping, French Coast	1876 ...	1050	0	0
Lago di Garda, 27in. by 42¼in., A. Grant's sale	1877 ...	1532	0	0
Morning after the Wreck, A. Grant's sale	1877 ...	2687	10	0
The Battle of Roveredo, A. Grant's sale	1877 ...	2520	0	0
Eddystone Lighthouse, A. Grant's sale	1877 ...	787	10	0
Mouth of the Tees, Vernon's sale ...	1877 ...	609	0	0
Boats Fouling entering Zuyder Zee, 23in. by 25½in., Turner's sale ...	1878 ...	787	10	0
Stack Rock, Antrim, 14½in. by 23½in., Turner's sale	1878 ...	661	10	0
Tintagel Castle	1878 ...	913	10	0
Fort Socra, S. Jean de Luz, 35½in. by 53in., Fleming's sale... ...	1879 ...	1155	0	0
Homeward Bound, 32in. by 47in., Brooks's sale	1879 ...	1050	0	0
Outward Bound, 32in. by 47in., Brooks's sale	1879 ...	1785	0	0
Lago di Como, Nield's sale	1879 ...	661	10	0
Ponte Rotto, 37½in. by 32½in., Arden's sale	1879 ...	840	0	0

		£	s.	d.
Pic du Midi d'Ossan, 108in. by 60in., Coleman's sale	1881 ...	2677	10	0
The Battle of Roveredo, 71in. by 108in., Coleman's sale	1881 ...	3465	0	0
Tintagel Castle, Wallace's sale ...	1881 ...	640	10	0
A jetty, 10½in. by 16½in., Bicknell's sale	1881 ...	2365	10	0
Coast of Normandy, Gonville, 72in. by 48in., Wood's sale	1883 ...	945	0	0
On the Zuyder Zee, 18in. by 26in., Gibbons's sale	1883 ...	735	0	0
Dordrecht, 18in. by 21in., Gibbons's sale	1883 ...	735	0	0
Hollans Deep, 26in. by 42½in., Skipper's sale	1884 ...	950	0	0
Mazorbo, 34½in. by 50in., Skipper's sale	1884 ...	730	0	0
A Guarda Costa in a Gale, Lady Fitzgerald's sale	1884 ...	1995	0	0
Fortress of Savona, 44½in. by 71in., Toulmin's sale	1886 ...	1890	0	0
Port-na-Spania, Antrim, 48in. by 76in., McConnell's sale	1886 ...	1417	10	0
Moonlight on the Coast of Holland, Graham's sale	1887 ...	700	0	0
Sepolina, Lago di Como, Wells's sale	1890 ...	1113	0	0
La Chasse Marée, Bolckow's sale ...	1890 ...	1750	0	0
Bay of Naples, 1860, Bolckow's sale	1891 ...	1050	0	0
Island of Mazorbo and Tercetto, 1843, Matthew's sale	1891 ...	1030	0	0
S. Michael's Mount, Cheylesmore's sale	1892 ...	3150	0	0

As regards the prices paid at auctions for William Clarkson Stanfield's water-colours, they have ranged from £39 18s., paid at Bigg's sale in 1878 for "Falmouth," to £430 10s. for "Sea view, fishing-boat and men-of-war—Storm coming on," at Smith's sale in 1870. The following have produced £200 and upwards :

		£	s.	d.
Fort Rouge, 13in. by 18in., Langton's sale	1862 ...	264	15	0
The Hulk at Plymouth, Harding's sale	1864 ...	278	5	0
A wreck, 13in. by 18½in., Knowles's sale	1865 ...	265	13	0
Belem Castle, Tagus, Bigg's sale ...	1868 ...	211	1	0
Ilfracombe, Stanfield's executors' sale	1868 ...	273	0	0

		£	s.	d.
South Foreland, Stanfield's executors' sale	1868 ...	210	0	0
The Breakwater, S. Jean de Luz, Stanfield's executors' sale ...	1868 ...	210	0	0
S. Sebastian, Stanfield's executors' sale	1868 ...	211	1	0
Harbour of S. Sebastian, Stanfield's executors' sale	1868 ...	225	15	0
Channel off Fort Rouge, from Charles Langton's Collection, Clarke's sale	1868 ...	420	0	0
Barn Bogel Castle, Firth of Forth (bought in), Smith's sale... ...	1870 ...	262	10	0
Sea view, fishing-boat and men-of-war, storm coming on, Smith's sale...	1870 ...	430	10	0
Fort Rouge, Calais, 12¼in. by 11in., Gillott's sale	1872 ...	378	0	0
Coblentz, Broderip's sale	1872 ...	215	5	0
Lago di Como, figures in boat, Broderip's sale	1872 ...	425	5	0
View of Heidelberg, Broderip's sale...	1872 ...	341	5	0
Trent. Broderip's sale...	1872 ...	320	5	0
S. Maria della Salute, Venice, Broderip's sale	1872 ...	278	5	0
Shore near Dover, scene from "Henry VI.," Tyrrell's sale	1874 ...	278	5	0
On the Clyde, 13¾in. by 19in., (bought in), Lord Dunmore's sale	1874 ...	220	10	0
Portsmouth, 8¾in. by 12½in., engraved. Knowles's sale	1877 ...	201	12	0
Off Fort Rouge, 13in. by 19in. (see 1868) (bought in), Knowles's sale	1877 ...	388	10	0
Lago Maggiore, Austen's sale ...	1889 ...	378	0	0
Ghent. Austen's sale	1889 ...	210	0	0
Strasbourg. Austen's sale	1889 ...	210	0	0
The Old Bridge, Lyons (1829), Latrobe Bateman's sale	1890 ...	262	0	0
Channel off Fort Rouge, 13in. by 19in. (see 1877), Brooks's sale ...	1890 ...	372	15	0
A Wreck	1891 ...	210	0	0

Stannard (Joseph).—B. Norwich, 13th September, 1797; D. [illegible]; s. Robert Ladbrooke; P. landscapes, marine subjects, views, and portraits. He became a member of the Norwich Society, and contributed to its exhibition in 1811. In London,

between 1820 and 1829, he exhibited of "sea-pieces," nine at the British Institution and four in Suffolk Street. His principal work was a large picture of "The Annual Water Frolic at Thorpe," into which he introduced portraits. He did some clever etchings, and published a set of them. As he died young, Stannard's pictures are somewhat rare. The following have been sold by auction in London:

		£	s.	d.
Knowse Hall, Norfolk, Emson's sale	1875 ...	115	10	0
Yarmouth Sands, Gladdish's sale ...	1877 ...	131	5	0
Sluice-gate on River Wensum, White's sale	1878 ...	330	15	0
Yarmouth Sands, Baker's sale ...	1885 ...	105	0	0

Stanzioni Massimo, called Il Cavaliere Maximo.—B. Naples, 1585; D. Naples, 1656; S. Caracciolo. When in Rome he became acquainted with Guido, whose colouring he endeavoured to imitate, and from this circumstance he has been called the Guido of Naples. At Naples he painted in competition with Lanfranco and Domenichino, and produced besides a large number of easel pictures. Stanzioni had many scholars.

Star (Van der).—*See* **Stella (François).**

Stark (James).—B. Norwich, 1794; D. London, 24th March 1859; S. John Crome; P. landscapes and forest scenery. Stark's father was a dyer, at Norwich. His son showed at an early age a love for art, and was apprenticed, in 1811, for three years to John Crome. In the same year he was elected a member of the Norwich Society, to whose exhibition he contributed five pictures. He came to London in 1817, entered the schools of the Royal Academy, and exhibited with the Water-colour Society. In all Stark exhibited in London (between 1812 and 1859) sixty-six landscapes at the Royal Academy, 136 at the British Institution, and fifty-four in Suffolk Street. The Governors of the British Institution awarded him a pension of £50; but illness compelled him to return to Norwich, and it was not until 1830 that he again came to reside in London, after which he lived for some years at Windsor, but finally settled in London. His painting was original and purely English; but, though true to nature, it was somewhat wanting in richness and force. In 1827 Stark commenced publication, "The Scenery of the Rivers of Norfolk," which was not finished till 1834.

Pictures in oil by James Stark have been sold by auction in London at prices varying from £30 for "Windsor Forest,"

Burnett's sale in 1860, to £1470, which was paid for "S. Benet's Abbey," at a sale in 1892. The following have reached £100 and upwards:

		£	s.	d.
View in Norfolk, Bond's sale ...	1874 ...	210	0	0
Landscape, wooded, 15in. by 19in., Levy's sale...	1876 ...	105	0	0
At Thorpe, Norwich (bought in), Tooth's sale	1876 ...	147	0	0
Sheep-washing on the Greta (bought in), Hoddell's sale	1876 ...	136	10	0
Yorkshire angler and sheep (bought in), Hoddell's sale	1876 ...	173	5	0
Landscape and timber-yard (bought in), Hoddell's sale	1876 ...	110	5	0
A Forest Brook, Hoddell's sale ...	1876 ...	163	16	0
Cattle on the Banks of the Yare (bought in), Hoddell's sale ...	1876 ...	173	5	0
Landscape with sheep (bought in), Hoddell's sale	1876 ...	170	0	0
Landscape near Thorpe	1876 ...	147	0	0
Landscape with trees, Heritage's sale	1876 ...	252	0	0
Landscape with cottages, Heritage's sale	1876 ...	152	5	0
Sheep-washing	1876 ...	141	15	0
Landscape with cattle	1876 ...	173	5	0
Wooded landscape	1876 ...	178	0	0
On the Greta	1876 ...	173	5	0
Landscape, wooded, cattle, Kershaw's sale...	1876 ...	102	18	0
Landscape, man and horse, Kershaw's sale...	1876 ...	168	0	0
Wooded landscape, Heritage's sale...	1879 ...	147	0	0
Cadmore End, White's sale	1879 ...	178	10	0
River scene, cottages, Day's sale ...	1879 ...	136	10	0
Wooded river, Day's sale	1879 ...	121	16	0
Windsor Forest, Duignan's sale ...	1884 ...	126	0	0
Wooded landscape, man and donkey, Greig's sale	1884 ...	162	15	0
Wooded landscape, 13in. by 16in., De Zoete's sale	1884 ...	108	0	0
Forest scene, with cows, 20in. by 17½in., De Zoete's sale	1884 ...	184	16	0
View of Stratton Strawless Common, Andrews' sale	1890 ...	430	0	0
The Grove, Andrews' sale	1890 ...	430	0	0

		£	s.	d.
The Thames at Battersea	1890 ...	390	0	0
Trump Mill, Santurce's sale... ...	1891 ...	525	0	0
Weir, Santurce's sale	1891 ...	451	0	0
Ferry, Santurce's sale	1891 ...	341	0	0
Wood scene, gipsies, Santurce's sale	1891 ...	231	0	0
Landscape, Santurce's sale	1891 ...	220	0	0
S. Benet's Abbey	1892 ...	1470	0	0
Woody landscape, Price's sale ...	1892 ...	682	0	0
Road through wood, Price's sale ...	1892 ...	378	0	0
Norfolk landscape, Murrieta's sale ...	1892 ...	315	0	0
Sheep-washing	1893 ...	577	0	0
Norfolk scene, Wallis's sale	1893 ...	283	0	0
New Forest, Onslow's sale	1893 ...	304	0	0
View on the Yare, Savill Onley's sale	1894 ...	539	0	0
Road through forest, Savill Onley's sale	1894 ...	267	0	0
Woody landscape, Savill Onley's sale	1894 ...	399	0	0
Forest scene, Selwyn's sale	1894 ...	367	0	0
A Norfolk Lane, Price's sale... ...	1895 ...	294	0	0

Starnina (Gherado).—B. Florence, 1354; D. 1403; S. Antonio Veneziano; P. history. He went to Spain, where he amassed money, and on his return painted a remarkable picture of S. Denis to commemorate the taking of Pisa on that saint's day in 1406. There are other pictures by this master at Florence, which are well composed, correctly drawn, and truly coloured. There have been sold of his works by auction:

		£	s.	d.
Virgin, Child, and S. John, Lord Northwick's sale	1859 ...	15	15	0
Predella, seven circles in three frames, from the Chapel of S. Jerome nel Carmine, Bromley's sale ...	1863 ...	27	6	0

Staveren (Jan Adriaan van).—B. Amersfoort, ——; D. ——; I. Gerard Dou; P. interiors and figures. Little is known of the life of this painter, who was a successful imitator of Gerard Dou. Besides Dutch interiors he painted many ornate pictures of saints or monks praying. Pictures by him have been sold as follow:

		£	s.	d.
A Dutch family at dinner	1801 ...	43	1	0
Interior of a Dutch kitchen, with man cleaning fish, Duke of Bedford's sale	1827 ...	37	16	0
A philosopher seated at a table, with emblems of mortality ...	1836 ...	3	7	0

Steen (Jan).—B. Leyden, 1626; D. 1679; S. Knupfer, A. van Ostade, and Jan van Goyen; P. merrymakings and tavern scenes. Jan Steen among the Dutch, like the young Teniers among the Flemings, stands far above all the painters of his time who portrayed the merrymakings of that wonderful race of men whose energy and perseverance kept their country from being overwhelmed by the sea, the power and cruelty of the Spaniards, and the ambition of the French. Although they imported plenty of blue china from the far East, their artists did not seek inspiration in tea and æsthetic nonsense, but in the strong beer which such men as Steen brewed and sold for their refreshment. Nevertheless, the latest researches prove that Jan Steen was not the drunken sot which many writers have represented him to have been. He was by trade a brewer, in addition to being also an artist. In 1648 he was admitted into the Guild of Painters at Leyden. From 1649 to 1653, probably owing to his business not flourishing, he was absent from Leyden, and it is supposed that he then resided at Delft. He must, however, have returned to Leyden, as he again left that city in 1658 without having, in the interval, been able to pay his annual subscription to the Guild. When working at The Hague, under Jan van Goyen, he married the daughter of that master, and it is not probable that a man like Van Goyen would have given his daughter to Steen if the latter had been a man of disreputable character; still less that, as Mensaert relates, when Van Dyck made Steen's acquaintance, that great artist, who was then on his way to England, would have urged Steen to accompany him to this country. After the death of his father, Steen returned to Leyden, where he lived in a house he had inherited, and was able to arrange his affairs.

As in the case of Rembrandt, it is necessary when speaking of Steen to remember that his difficulties may have arisen from the general depression in trade which then existed in Holland. Steen, who was a Roman Catholic, had four children by his first wife, one of whom, Cornelius, was admitted into the Guild of Painters at Leyden in 1680. Jan Steen married a second wife at Leyerdorp, a widow named Herculeus, whose maiden name was Maria van Egmont, and had by her a son Theodor, who was a sculptor, and in the service of some German prince.

Jan Steen seems to have possessed an innate genius for painting. He excelled equally in composition, drawing, and colouring. He also engraved a few plates. The pictures ascribed to him are very numerous, and naturally differ very much in quality according

to the care he bestowed upon them. At sales the prices paid for them have therefore varied from £17 17s. for "Lot and his Daughters," disposed of at the sale of the Duke of S. Albans in 1802, to £1428 for "Bad Company," paid at De Zoete's sale in 1885. It is only possible to give here those pictures which have been sold for £200 and upwards:

		£	s.	d.
A skittle-ground, from Neuilly's Collection, W. Porter's sale ...	1810 ...	263	14	0
Twelfth Night, W. Willett's sale ...	1813 ...	278	5	0
After Dinner, his own portrait and that of his wife, Duc D'Alberg's sale	1817 ...	362	0	0
Hostess presenting wine to a man seated on a barrel under a trellis, from Duc de Valentinois's Collection, Tuffen's sale... ...	1818 ...	257	0	0
Interior, figures playing cards, G. W. Taylor's sale	1823 ...	210	0	0
Portrait of Steen and his wife, children playing (the above picture), G. W. Taylor's sale ...	1823 ...	231	0	0
A Festival, from Schimmelpennick's Collection, R. Bernal's sale ...	1824 ...	504	0	0
A Dutch Village, milkman and servant, from Van der Pol's Collection, Zachary's sale ...	1828 ...	283	10	0
Exterior of a Dutch Cabaret, skittle-players, from W. Porter's Collection, Zachary's sale	1828 ...	388	10	0
Les Noces de Cana, De Berry's sale	1837 ...	540	0	0
The Marriage at Cana, Lord Northwick's sale...	1838 ...	294	0	0
The Tired Traveller, from Duc de Valentinois's Collection, Sir S. Clarke's sale	1840 ...	588	0	0
L'Indisposition, Heris's sale	1841 ...	225	0	0
Itinerant musicians at a gentleman's door, Lady Stuart's sale... ...	1841 ...	404	5	0
An interior, musician, two females, Lady Stuart's sale	1841 ...	231	0	0
The School, Lady Stuart's sale ...	1841 ...	1092	0	0
Figures quarrelling at play before a cabaret, from Portland's and Count Bentinck's Collections, Dunthorpe's sale	1842 ...	215	5	0

		£	s.	d.
Peasants regaling, from Dijonval's Collection, Harman's sale ...	1844 ...	630	0	0
Twelfth Night, 26in. by 38in., from Duke of Bedford's Collection, Lake's sale...	1845 ...	210	0	0
Kermess, Village of Warmênt, Higginson's sale	1846 ...	210	0	0
Festival at inn on wooded knoll ...	1847 ...	388	10	0
The Effects of Intemperance, Tarral's sale	1847 ...	236	0	0
The Poultry-market, lady in red bodice, H. Hope's sale	1849 ...	551	0	0
Village Fête, man (Harman's picture), French's sale	1855 ...	273	0	0
The Milkman, women, and man blowing horn, Macintosh's sale	1857 ...	252	0	0
The Music Lesson, girl at piano and master, E. Phipps's sale ...	1859 ...	225	15	0
La Fête des Rois, D'Hane de Steenhuyse's sale	1860 ...	205	0	0
Noces de Village, Van den Schrieck's sale	1861 ...	440	0	0
Card party, four figures, and lady and gentleman (Zachary's picture; No. 126, Smith), 17¾in. by 23¼in., Oppenheim's sale ...	1864 ...	294	0	0
The same picture, Delafield's sale ..	1870 ...	525	0	0
Interior, woman stealing a watch, old women, man playing violin, from G. W. Taylor's Collection, Cope's sale...	1872 ...	1071	0	0
Interior, with droll figures, 17in. by 13in., Bredel's sale	1875 ...	661	10	0
The Billet-doux, five figures en grisaille, Purvis's sale	1875 ...	320	5	0
Bad Company, 14in. by 16in., A. Levy's sale...	1876 ...	997	10	0
The Doctor's Visit, 17½in. by 14in., A. Levy's sale	1876 ...	204	15	0
The Guitar Lesson, 24in. by 20in., Foster's sale	1876 ...	315	0	0
The Tric-trac Players, 24in. by 27in., Foster's sale	1876 ...	756	0	0
The Effects of Intemperance, 30½in. by 43½in., Munro's sale	1878 ...	1312	10	0
After Dinner, 25in. by 32½in., Munro's sale	1878 ...	241	10	0

		£	s.	d.
La Mauvaise Ménagère, Aronson's sale	1881 ...	325	10	0
The Physician's Visit, 19in. by 16in., Bell's sale	1881 ...	514	10	0
The Sick Lady, from Van Loon's Collection, Levy's sale	1884 ...	330	15	0
The Proposal, from Van Loon's Collection, Levy's sale	1884 ...	304	10	0
Tric-trac Players, 24in. by 27in., from Clewer Manor Collection ...	1884 ...	420	0	0
Bad Company, 18in. by 23½in., De Zoete's sale	1885 ...	1428	0	0
The Guitar Lesson, 24in. by 20in., from Clewer Manor Collection, Addington's sale	1886 ...	315	10	0
Twelfth Night, 22in. by 18in., Nieuwenhuys's sale	1886 ...	215	5	0
View of artist's house...	1889 ...	493	0	0
The Skittle-players, Parkins's sale...	1890 ...	735	0	0
The artist's house, portraits of himself and wife	1890 ...	410	0	0
Interior, Adrian Hope's sale... ...	1894 ...	273	0	0
Scene on terrace, Adrian Hope's sale	1894 ...	819	0	0
Merrymaking	1894 ...	567	0	0
Philistines and Samson	1894 ...	241	0	0

Steenwyck (Hendric van), the elder.—B. Steenwyck, about 1550; D. Frankfurt-am-Main, about 1604; S. Jan de Vries; P. history, interiors, and architecture. This excellent painter of interiors of churches was thoroughly master of perspective, both linear and aërial; in fact, he may be said to have been the greatest master of the distribution of light and shade in the interior of large buildings. It is not easy to distinguish his works from those of his son of the same name, but the father's are usually smaller and more delicately painted. After residing in Flanders, he finally settled at Frankfurt-am-Main, where he died.

Owing to the difficulty of distinguishing the works of the father from those of the son, the pictures by either which are offered at auctions are usually catalogued as simply by Steenwyck, and the following list includes works by both of them. The figures in their pictures are usually by Breughel, Pourbus, Franck, or other artists. Those which have been sold in this manner have generally produced from £10 to £25. The following have been exceptions to this rule:

		£	s.	d.
Une Eglise Catholique, figures de Breughel de Veloura, Wassenaar D'Obdam's sale	1750 ...	32	0	0
Une Cathedrale, figures de Pourbus, Choiseul's sale	1772 ...	80	0	0
Intérieur d'Eglise, figures de Pourbus, Conti's sale	1777 ...	80	0	0
Interior of a Gothic church, Lady Holderness's sale	1802 ...	34	13	0
The Decollation of S. John, Lord Lansdowne's sale	1806 ...	27	6	0
Interior of a church representing the detection of the fraud of the priests of Baal by Daniel, 48in. by 32½in., Livernet's sale ...	1808 ...	264	0	0
View of a palace and garden, and figures, Balme's sale	1823 ...	50	8	0
S. Jerome in a chamber, Lord Gwydir's sale	1829 ...	52	10	0
Church interior, Lord Waldegrave's sale	1842 ...	36	15	0
S. Peter in prison, 7¼in. by 5½in., Duke of Hamilton's sale... ...	1882 ...	141	15	0
S. Jerome, 7¼in. by 5½in., Duke of Hamilton's sale	1882 ...	199	10	0
Interior, figures by Franck, 8¼in. by 12in., Duke of Hamilton's sale	1882 ...	204	15	0
Interior of church, 9in. by 14in., Duke of Hamilton's sale ...	1882 ...	204	15	0
Interior of cathedral, with figures, signed and dated 1615, 9¾in. by 15¼in., Denison's sale	1885 ...	162	15	0
Interior of church with figures, signed and dated 1647, 9in. by 14in., Denison's sale	1885 ...	141	15	0

Steenwyck (Hendrie van), the younger.—B. Amsterdam, 1589 (!); D. London ——; S. his father; P. history, genre, and architecture. He appears to have resided at Antwerp, as the figures in his pictures are often painted by artists who lived in that city: Van Dyck also painted his portrait, and, it is said, induced him to try his fortune in England. If he died here, and the last picture in the preceding list is by him, it must have been after 1647. After his death his widow, Maria, returned to Amsterdam, where she painted in the same style as her husband. His pictures are usually larger than those of his father, and many

of them are of an allegorical character. It has been stated that he painted the architecture in some of Van Dyck's portraits.

Stefano.—*See* **Giottino** and **Lanfranco.**

Stella (Antoine Boussonnet).—B. 1637; D. 1682; S. his uncle; P. history. He was the nephew of Jacques Stella, and was a successful painter in the same style; he also engraved. He was admitted into the Academy in 1666.

Stella (Claudine Boussonnet).—B. Lyons, 1634; D. Paris, 1697; S. her uncle; P. history. She was the niece of Jacques Stella, and showed much talent as a painter, but became celebrated as an engraver.

Stella (François van der Star, called).—B. Malines, 1563; D. Lyons, 1603; S. his father; P. history and portraits. The father of this artist, Jean van der Star, was born at Malines in 1525, and died at Antwerp in 1601. He was the head of a numerous family of painters. There are pictures by him at Lyons.

Stella (François), the younger.—B. probably at Lyons, 1603; D. Lyons, 1647; S. his father; P. history. He was the son of the elder François and brother of Jacques. He painted in the same style as Jacques.

Stella (Jacques).—B. Lyons, 1596; D. Lyons, 1637; S. his father; P. history and portraits. He was the son of the elder François, and the best artist of the family. While still young he went to Italy, where he was employed by Cosimo II. at Florence. From there he proceeded to Rome, and there received advice from Nicolas Poussin, whose style of painting he adopted. He was invited to Spain by the King, but when about to leave Rome was thrown into prison on some false charge. As soon as he recovered his liberty he returned to France, where he was appointed painter to the king by Cardinal Richelieu, and, in 1645 was decorated with the order of S. Michael.

Although Stella imitated Nicolas Poussin, his manner of painting is delicate and refined. He excelled in representing children playing, perspective, and architecture. His colouring is, however, sometimes too red, and his figures lack animation. His principal works are in Paris. He engraved. Jacques Stella formed a large collection of drawings by the great Italian masters, many of which are now in the Louvre. They are marked with I.S. combined, and surmounted by a small star. The majority

his works which have appeared at auctions have been sold for £20 or under. The following have been exceptions to this rule:

		£	s.	d.
Marriage of S. Catherine, Dickenson's sale	1774 ...	63	0	0
Sainte Famille, Randon de Boisset's sale	1777 ...	37	0	0
Sainte Famille avec des Anges, Conti's sale	1777 ...	70	0	0
The Holy Family	1801 ...	43	1	0
SS. Peter and John at the Gate of the Temple, Walker's sale ...	1803 ...	26	5	0
The same picture, Boxellis's sale ...	1804 ...	24	3	0
Holy Family	1809 ...	24	13	0
The Infant Christ and S. John, on black marble, from Calonne Collection, Mitchell's sale ...	1819 ...	33	14	0
The Salutation, David Garrick's sale	1823 ...	21	0	0
SS. Peter and John (the above picture), Lord Liverpool's sale ...	1829 ...	26	5	0
The Meeting of Mary and Elizabeth, Taylor's sale	1832 ...	31	10	0
A Bacchanalian Festival	1833 ...	22	1	0

Stephan Lochener, called Meister Stephan.—B. probably Constance, early in the fifteenth century; D. Cologne, 1451; S. probably Meister Wilhelm; P. history. This artist was living at Cologne in 1442, and in 1448 he represented the Guild of S. Luke in that city as a member of the Senate. In 1451 he again occupied the same post. As a painter his most famous work is the altar-piece in the choir of the cathedral at Cologne, painted about 1426. It is a triptych, having on the outside "The Annunciation;" inside, "The Adoration of the Magi;" and on the wings, S. Gereon and his Knights, and "S. Ursula and her Virgins." The background is gold, and the foreground green with flowers. It was painted for the chapel of the Town Hall. There are others of Lochener's works at Cologne and in various German galleries, and one in our own National Gallery.

Stephanoff (Pileter N.).—B. Russia; D. London, 1790; —; P. portraits and decorations. He settled in London, and between 1778 and 1781 exhibited five works at the Royal Academy, which were classed as "historical." He was chiefly employed in the decoration of ceilings, and in painting scenes for the circus in S. George's Fields. He produced also a number of what were then called stained drawings.

Stephanoff (Francis Philip).—B. Brompton, 1788; D. West Hannam, Gloucestershire, 15th May, 1860; S. his father; P. history and genre. He was the son of Fileter and Gertrude Stephanoff, and began to exhibit in 1807, between which year and 1845 there were of his works, classed as "historical," forty-nine at the Royal Academy, fifty-four at the British Institution, and one in Suffolk Street. His pictures, although somewhat effeminate, were exceedingly popular, and many of them were engraved. He gained a premium of £100 at the Westminster Hall competition. Francis was largely employed in designing for annuals and other books, and made most of the costume portraits for the Garter-King-at-Arms's "Coronation of George IV.," and a fine series of historical drawings in water-colours for "The Field of the Cloth of Gold."

At Dr. Percy's sale in 1890, a water-colour drawing called "The Proposal," by F. P. Stephanoff, produced £19 19s.

Stephanoff (Mrs. Gertrude).—B. ——; D. Brompton, 7th January, 1808; S. ——; P. flowers and still-life. She was the wife of Fileter N. Stephanoff, and painted flowers and still-life with great skill and finish. Between 1783 and 1808 she exhibited six "flower-pieces" at the Royal Academy, and one at the British Institution. Her daughter, Miss M. G. Stephanoff, also painted flowers and exhibited.

Stevens, Staevaerts, or **Stevers (Antonio Palamedes).**—B. Delft, 1604; D. Delft, 1680; S. his father; P. portraits, interiors, and genre. The name of this artist was probably Staevaerts, which was afterwards changed to Stevens. He was admitted into the Guild of S. Luke at Delft in 1636, and was Dean of it for the last time in 1673. His best pictures represent assemblies of ladies and gentlemen. They are highly finished, and the figures drawn with precision. His colouring is warm, but occasionally there is rather too much yellow in his pictures, which are, however, generally very pleasing. They have been sold at prices as low as £5 to £10, yet often have produced much higher ones, *ex. gr.*,

		£	s.	d.
A family scene...	1801 ...	43	1	0
A card party, Lady Holderness's sale	1802 ...	173	5	0
Interior, with a burgomaster's family, Bernal's sale	1824 ...	132	6	0
A battle piece, Stedman's sale ...	1874 ...	100	16	0
Family group of six figures, 19½in. by 26in., Duke of Marlborough's sale	1886 ...	85	5	0

Stevens (Francis), known as Stevens of Exeter.—B. probably Exeter, 21st November, 1781; D. ——; S. ——; P. landscapes. There have been many painters of the name of Stevens, but Francis was the best. Very little, however, is known about him. He exhibited in London, between 1804 and 1822, twelve landscapes at the Royal Academy and two at the British Institution. He was received into the Water-colour Society in 1806, and in 1808 was one of the founders of the Sketching Society. In 1810 he was a member of the Norwich Society of Artists, and, having given up his membership of the Water-colour Society in 1813, he exhibited three landscapes in oil at the Royal Academy. He was then living at Exeter. From that time nothing is known about him.

Francis Stevens' drawings were remarkable for good composition, good drawing, and rich colouring. The figures also were well placed. He etched the drawings for Ackerman's "Farmhouses and Cottages," in 1815.

Stevens (Palamedes).—B. London, 1607; D. 1638; S. ——; P. battles and portraits. The father of this painter was a sculptor of vases, etc., in porphyry, agate, and precious stones. He was invited to the Court of James I., and while in England his son Palamedes was born in London. He was, however, brought up at Delft, and painted in the manner of Isaac van de Velde. The following prices have been paid for pictures by him:

			£	s.	d.
Soldiers levying a contribution on a convent, Slade's sale	1801	...	3	3	0
A battle-piece	1802	...	2	2	0
A pair of skirmishes	1802	...	10	10	0
A skirmish, Walsh-Porter's sale ...	1803	...	5	5	0
A Dutch Guard-room, Hewett's sale	1819	...	11	11	0

Stevens.—*See* **Stevens (Antonio).**

Stewardson (Thomas).—B. Kendal, 1781; D. London, 1859; S. George Romney; P. portraits. This painter came to London and exhibited, between 1803 and 1826, of works classed as "domestic," eighty-six at the Royal Academy and twenty-six at the British Institution. In 1818 and 1819 he sent there "The Indian Serpent-charmer" and "Aladdin," but was principally known as a portrait-painter. He painted George III. and his Queen, and was appointed portrait-painter to Queen Caroline. Many of his portraits were engraved.

Stewart (Anthony).—B. Crieff, Perthshire, 1772; D. London, December, 1846; S. Alexander Nasmyth; P. landscapes and miniatures. Stewart studied under Nasmyth at Edinburgh, and made many sketches and drawings of Scotch scenery, which have great merit. He, however, early devoted his time to painting miniatures, and after practising in Scotland, established himself in London. He painted a miniature of Princess Charlotte and the first miniature of the Princess Victoria, who sat to him for several years in succession. Stewart excelled in painting portraits of children, and for the last fifteen years of his life did little else. He was a man of good education, and formed a fine collection of etchings and engravings. His miniatures are excellent, being well drawn and coloured, and the expression in the faces is pleasing. His daughters Margaret and Grace Campbell also painted well in miniature. Between 1807 and 1820 Anthony Stewart exhibited only twelve miniatures at the Royal Academy.

Stomme (De).—*See* **Avercamp.**

Stone (Frank).—B. Manchester, 22nd August, 1800; D. London, 18th November, 1859; S. ——; P. subject pictures. Frank Stone was the son of a cotton-spinner, and was brought up to that business, but at the age of twenty-four abandoned it to study art as a profession. He worked hard at his new occupation, and in 1831 came to London. He painted at first in water-colours; his sentimental subjects were admired, and he rose rapidly in public favour. In 1837 he was elected an Associate Exhibitor of the Water-colour Society, and in the same year exhibited at the Royal Academy. His first pictures in oil were no less successful than those in water-colours had been. In 1841 he was awarded 50 guineas by the British Institution. In 1847 he resigned his position in the Water-colour Society, and in 1851 was elected an Associate of the Royal Academy. The character of his works continued to improve up to the time of his sudden death from heart-disease. Many of them were engraved, and became widely known. He exhibited, between 1835 and his death, of pictures classed as "domestic," forty-two at the Royal Academy, twenty-four at the British Institution, and ten in Suffolk Street.

Taking a list of twenty-five pictures by Frank Stone sold in London by auction since 1851, they produced from £42 for "Tilda Price," painted for Charles Dickens, at his sale in 1870, to £420 for "The Old, Old Story," at Arden's sale in 1879 and again at

Mrs. Gibbon's sale in 1883. The following have fetched £100 or upwards:

		£	s.	d.
The Bashful Lover and Coy Maiden (engraved) Lord C. B. Townshend's sale	1854 ...	315	0	0
Bassano Reading of Antonio's Losses, Turner's sale	1855 ...	241	10	0
The Sisters	1860 ...	106	1	0
Friendship in Danger, Gambart's sale	1861 ...	126	0	0
The Master is Come, Threlfall's sale	1861 ...	147	0	0
The Siesta, Duncuft's sale	1864 ...	126	0	0
A Legend of Montrose, McArthur's sale	1864 ...	288	15	0
Checkmate (engraved, exhibited Royal Academy), 34in. by 43in., Whittaker's sale	1865 ...	147	0	0
A Brittany Girl, Moore and Co's sale	1866 ...	141	15	0
A Legend of Montrose, Koch's sale...	1866 ...	106	0	0
A Brittany Girl, T. Creswick's sale	1870 ...	157	10	0
The Missing Boat, 11in. by 18in., Hargreaves' sale	1873 ...	115	10	0
A Brittany Girl, 20in. by 16in., Pender's sale	1873 ...	105	0	0
The Last Appeal (engraved), Lord Northbrook's sale...	1878 ...	147	0	0
The Old, Old Story, 42in. by 33in., Arden's sale	1879 ...	420	0	0
The same picture, Mrs. Gibbon's sale	1883 ...	420	0	0

Water-colours by Frank Stone have been sold as under:

		£	s.	d.
The Last Appeal	1875 ...	147	0	0
The Admonition	1875 ...	99	15	0

Stone (Henry), known as Old Stone.—B. ——; D. London, 24th August, 1653; S. his father; P. portraits. Henry was the eldest son of Nicholas Stone, the sculptor. His brothers Nicholas and John were sculptors. Henry passed many years in Holland, France, and Italy, and in Rome had instruction from Bernini. He returned to England in May, 1642, and carried on his father's business in conjunction with his brother John, but was principally occupied in painting. His portraits are carefully painted and well finished. He excelled in copying the works of Titian and other

Italian masters, and so much in making copies after Van Dyck that many of them have been sold at high prices as being originals by that master. He wrote a book on the art of painting. Henry was the last of his family, and was buried in the same grave as his father and brothers. On the grave was inscribed, "Four rare Stones are gone, the father and three sons."

The following prices have been paid for portraits by Old Stone:

		£	s.	d.
Charles I. and his Queen, Slade's sale	1801 ...	4	0	0
Portraits of Charles II. and his sisters, P. d'Aigremont's sale	1802 ...	2	12	6
Charles I. on horseback	1803 ...	5	5	0
Portrait of Charles I....	1833 ...	11	11	0
Portrait of Charles I. on horseback, Mellish's sale	1839 ...	21	10	0
Portrait of H. Jermyn S. Albans, second Husband of Queen Henrietta Maria, Lord Waldegrave's sale	1842 ...	27	6	0
Portrait of Charles I. in robes, Lord Waldegrave's sale...	1842 ...	26	5	0
The children of Charles I., Agnew's sale	1868 ...	136	10	0

Stoop (**Theodor** or **Dirk**).—B. Dordrecht, about 1610; D. about 1686; S. ——; P. horses, battles, inns, farriers' shops, and landscapes. In 1652 he resided at Utrecht. It is probable that he and his brother, Jan Pieter, visited Italy. He was certainly at Lisbon, as in 1662 he accompanied the Infanta to England, with the title of Court painter, and was much employed here. In 1678 he returned to Holland. Stoop composed well, and his figures are drawn with spirit. There are engravings by him. Pictures by him have usually produced at sales from £3 3s. to £10.

Stork or **Storck** (**Abraham**), the elder.—B. Amsterdam, about 1650; D. Amsterdam, about 1712; S. ——; P. seaports and marine subjects. Stork appears to have taken Bakhuizen as his model, and to have visited Italy, as, besides his views of Italian seaports, there are signed pictures by him representing naval engagements between the Christians and the African pirates. His industry must have been extraordinary, for his pictures are full of vessels and figures. Some of them are excellent, but they vary very much in quality. Stork engraved. When offered at auctions his

works usually produce from £5 to £20. The following have, however, fetched higher prices:

		£	s.	d.
View of Delft, boats, 23in. by 19in., and the companion, Sir R. Strange's sale	1771 ...	84	0	0
A seaport	1802 ...	24	13	6
The Port of Amsterdam, E. Bryan's sale	1804 ...	49	7	0
View of a seaport in the Adriatic, with church and other buildings, Comyns's sale	1815 ...	22	11	6
View of a seaport in the Mediterranean, Comyns's sale	1815 ...	24	0	0
Ditto, the companion, Comyns's sale	1815 ...	28	7	0
A pair of river scenes, with shipping, Marquis of Bute's sale	1822 ...	33	1	6
A view on the Y, market boats at a pier, Lord Stuart's sale	1841 ...	27	6	0
Yachts on the Amstel, a party merry-making on the bank, Lord Stuart's sale	1841 ...	27	6	0

Stork (Abraham), the younger.—As there are pictures signed A. Stork, dated 1742, at Rotterdam, there must have been a second artist of the name, but nothing is known of his life.

Stothard (Charles Alfred).—B. 5th July, 1786; D. Beer Ferrers, Devonshire, 28th May, 1821; S. Royal Academy; P. history and antiquities. He was the son of Thomas Stothard, the painter, and began his career as an artist by painting, in 1810, "The Murder of Richard II."; it was on view at the Royal Academy in the following year, and was the only work he ever exhibited. While his father was engaged in painting at Burleigh, Charles Stothard made some drawings of antiquities, and these led to his publishing, in 1811, the first number of "The Sepulchral Effigies," and his high reputation as an antiquarian draughtsman. He was also associated with Lysons in his "Magna Britannia," and was elected historical draughtsman to the Society of Antiquaries, which employed him in 1816 to make drawings of the Bayeux tapestry. Of the twelve numbers of which "The Sepulchral Effigies" were to consist, he had completed nine and etched 127 of the plates, when, being engaged at Beer Ferrers in making drawings for the "Magna Britannia," he fell in the church and was found upon the floor. His widow, who published

a memoir of him in 1823, afterwards married the clergyman of Beer Ferrers.

Stothard (Thomas).—B. London, 17th August, 1755; D. London, 27th April, 1834; S. Royal Academy; P. figures, landscapes, and portraits. Stothard was born at the Black Horse in Long Acre, a house kept by his father. When five years old he was sent to live with an uncle at Acomb, near York. When thirteen he returned to his parents in London. In 1770 his father died and left him £1200. Having a taste for drawing he was apprenticed to a pattern draughtsman for brocaded silks in Spitalfields, and employed his leisure in making designs to illustrate the works of poets. Some of these drawings caused the proprietor of the *Novelist's Magazine* to employ him to make a few designs. About the same time the death of his master released him from his apprenticeship, and he then devoted his whole time to art. It is impossible to follow here the steps by which Stothard became the most prolific designer of his time of illustrations for books. They were mostly drawn and washed in with Indian ink, sometimes delicately coloured. He had entered the schools of the Royal Academy in 1777, and exhibited there in 1778, between which year and 1834, of works classed as "historical," he exhibited in London ninety at the Royal Academy, eight at the British Institution, and thirteen in Suffolk Street. Many of the works he exhibited up to 1791 were illustrations of books in water-colours, but after his election as an Associate of the Royal Academy in that year they were mostly in oil, with occasionally a large picture in that medium. Stothard was elected a full member of the Academy in 1794, and appointed Librarian in 1810.

The most important of Stothard's works among his pictures in oil were "The Canterbury Pilgrims" and "The Dunmow Flitch." He also decorated the great staircase at Burleigh, and that at the Advocates' Library in Edinburgh. As a designer, one of his best works was his Wellington Shield. Of Stothard's designs there are at least 4000, about half of which have been engraved. They are remarkable for the grace and elegance of the figures, and especially for the female beauty in many of them; and if they are somewhat conventional, that was not so much the artist's fault as that of the taste at the time when he worked, which required that everything should be what the connoisseurs termed "classical." Stothard married early and had a large

family. He lived in Newman Street from 1794 until his death, and was buried in Bunhill Fields graveyard. A Life of him was published in 1851 by Mrs. Bray, the widow of his son Charles Alfred.

The majority of Stothard's illustrations and less important pictures have produced at auction from £20 to £40. The following, in oil, have been disposed of by the same means for more:

		£	s.	d
The Masquerade Scene in "Henry VIII.," Boydell's sale	1805 ...	42	0	0
A Fête Champêtre (Boccaccio), Stothard's executors' sale ...	1834 ...	53	11	0
The Vintage, Stothard's executors' sale	1834 ...	73	10	0
The Fête in the Grounds at Hafod, Vernon's sale	1842 ...	58	16	0
Scene from "Decameron" (bought in). Davis's sale	1856 ...	49	7	0
Fête Champêtre (from Boccaccio), S. Rogers' sale	1856 ...	78	15	0
Birth of Narcissus, five nymphs watching the flower, S. Rogers' sale	1856 ...	80	17	0
George III., and Family, Cook's sale	1857 ...	68	5	0
Sans Souci (bought in), Windus's sale	1862 ...	157	10	0
An illustration to Boccaccio, Bicknell's sale	1863 ...	49	7	0
The Canterbury Pilgrims, Herbert's sale	1864 ...	162	15	0
Spring in England	1865 ...	64	1	0
The Intemperance design for staircase at Burleigh, Boddington's sale	1866 ...	43	1	0
The Triumph of Britannia, Boddington's sale	1866 ...	106	1	0
The Canterbury Pilgrims, engraved (see 1864). Boddington's sale ...	1866 ...	263	11	0
Sans Souci, Windus's sale	1868 ...	157	10	0
Venus and Cupid, 34in. by 58in., Gillott's sale	1872 ...	122	0	0
Midsummer Night's Dream, Partridge's sale...	1874 ...	105	0	0
Diana and Nymphs, 50in. by 40in., Munro's sale	1878 ...	65	0	0
Euphrosyne, 59in. by 78in., Munro's sale	1878 ...	99	15	0

		£	s.	d.
Cotters' Saturday Night, 9in. by 12in., Duke of Hamilton's sale	1882 ...	73	10	0
The Canterbury Pilgrims, engraved by Schiavonetti, 11in. by 38in. (now in National Gallery), Sir P. Miles's sale	1884 ...	463	1	0
The Canterbury Pilgrims, 12in. by 37in., Addington's sale	1886 ...	75	10	0

Small drawings by Stothard are so numerous that they are of little commercial value. The following list gives a good idea of the higher prices at which Stothard's drawings in water-colours have been sold by auction:

		£	s.	d.
Miss Farren and Kemble as Edgar and Emmeline	1859 ...	6	5	0
Mrs. Warren and Holman in "The Wonder"	1859 ...	6	6	0
Mrs. Siddons, Mrs. Billington, and Miss Brunton	1859 ...	11	11	0
Baptism	1859 ...	7	5	0
Liberty and Irish Volunteers (circle)	1859 ...	22	1	0
Children in the Wood...	1859 ...	33	12	0
Reciting a Tale from Boccaccio ...	1859 ...	28	7	0
The Rivals, from the "Spectator"... The preceding eight in Chambers' sale	1859 ...	28	7	0
The Italian Garden, Broderip's sale	1866 ...	64	1	0
Illustrations of "Robinson Crusoe," Windus's sale	1868 ...	107	2	0
Venus Rising from the Sea, Windus's sale	1868 ...	60	18	0
Nymphs Bathing (Boccaccio), Brown's sale	1869 ...	53	11	0
The Dance, Brown's sale	1869 ...	53	11	0
Triumph of Amphitrite, Brown's sale	1869 ...	63	0	0
Fortune-telling, Heugh's sale ...	1874 ...	60	15	0
Pastoral landscape and figures, 10¼in. by 8in., Knowles's sale	1877 ...	40	19	0
Figures in a garden ("Decameron"), 10¾in. by 8in., Addington's sale	1886 ...	26	5	0

Stradanus (Jan).—B. Bruges, 1523 or 1536; D. 1605; S. Franck; P. history, battles, etc. He went to Italy, where he worked with Salviati. Vasari praises his works highly. The best of them are battle-pieces and cavalry actions.

Streater (Robert).—B. Covent Garden, 1624; D. ——; S. Du Moulin; P. history, portraits, landscapes, and still-life. He was Serjeant Painter to Charles II., and painted several ceilings in Whitehall, also at All Souls' College, and a large ceiling at the Theatre, Oxford, his best work. Streater also painted scenery for "masques." He etched "The Battle of Naseby" and architectural plates. Pepys speaks of his landscapes and perspective views as if they were his best productions. Robert's son succeeded him as Serjeant Painter, and died in 1711.

Streetes (Gwillim).—B. ——; D. ——; S. ——; P. portraits. He is said to have been an English artist, and was painter to Edward VI. in 1551. He executed several portraits of that King, and one of Henry Howard, Earl of Surrey, who was beheaded in 1546-7. The following portraits, formerly attributed to Holbein, but now known to be by Streetes, have been sold:

		£	s.	d.
Portrait of Edward VI., black cap and dress, 66in. by 35in., Duke of Hamilton's sale	1882 ...	798	0	0
Portrait of Edward VI., bust, from Rushton Hall, 24in. by 18in. ...	1884 ...	493	10	0

Strozzi (Bernardo), called Il Prete Genovese and Il Capucino. —*See* **Prete.**

Stry (Van).—There were three Dutch painters of this name:

Stry (Abraham van).—B. Dordrecht, 1753; D. Dordrecht, 1826; S. George Ponse; P. flowers, portraits, and interiors. Abraham was the brother of Jacob van Stry, and gained a good reputation by ornamenting carriages with fruit and flowers. He was elected a member of several academies. There are many of his pictures in Holland, such as "The Drawing Lesson," at Amsterdam; "A Girl Cleaning a Kettle," and "The Interior of a Tavern," at Rotterdam. He drew and engraved many designs and plates. His son of the same name was also a painter, and Director of the Society "Pictura" at Dordrecht.

Stry (Jacob van).—B. Dordrecht, 1756; D. Dordrecht, 1815; S. A. C. Lens; P. landscapes, figures, and animals. This painter, who was the most successful modern imitator of Albert Cuyp, studied at Antwerp under Lens for several years, and made a most careful study of the works of his great fellow-countryman Cuyp. His colouring is warm, and his pictures give a true

representation of nature. His drawings also approach very nearly those by Cuyp and Hobbema. Jacob van Stry engraved one plate.

Among the pictures by this painter sold at auctions have been:

		£	s.	d.
View on the River at Dort, peasants in boats, 38½in. by 48in., Delafield's sale	1870 ...	110	5	0
River scene and cattle, 38½in. by 48in., De Zoete's sale	1885 ...	105	0	0

Stubbs (George).—B. Liverpool, 1724; D. London, 10th July, 1806; S. ——; P. animals. His father was a surgeon, and George was a persevering student of anatomy. He went to Rome about 1754, and probably learned to paint there, as on his return to London he soon became known not only as an anatomist, but as a painter. He was a member of the Incorporated Society of Artists, and President in 1773. In 1766 he published his "Anatomy of the Horse," for which he etched the eighteen plates. He was elected, in 1780, an Associate of the Royal Academy, and in the following year a full member, but, declining to present a picture by himself to the Academy, remained an Associate. Stubbs was much employed by those who admired the style of art he had chosen, and he endeavoured to give life and motion to his portraits of horses. He also studied carefully the anatomy of wild animals, and combined them with the horse in his picture of "Horse Frightened by a Lion." His pictures were engraved by such masters of their art as Woollett and Val. Green, whose prints did much to make his works generally known. At the time of Stubbs' death he was engaged on an anatomical work, comparing the structure of the human frame with that of animals. He also made some attempts at enamels of a large size on iron plates. The trees and landscapes which form the backgrounds of his pictures are often painted in a manner quite worthy of the animals.

George Stubbs, who was also a Fellow of the Society of Arts exhibited largely in London; in all, between 1761 and 1806, o pictures classed as "animals," sixty at the Society of Arts, fifty three at the Royal Academy, and eight at the British Institution. The value of pictures by Stubbs has increased rapidly late years, as the following list shows:

		£	s.	d.
Portraits of a horse and a pointer, a pair, Duke of S. Albans' sale ...	1802 ...	7	17	6
Portrait of the horse Eclipse, Lambert's sale	1812 ...	5	5	0

		£	s.	d.
A tiger (bought in)	1813 ...	18	0	0
Horses fighting (bought in)	1813 ...	42	0	0
Bull-fighting (bought in)	1813 ...	42	0	0
Lioness in a cave and white horse frightened by lion	1830 ...	15	15	0
Portrait of a lap-dog, Sir G. Duckett's sale	1832 ...	4	4	0
White horse frightened by lion, Allnutt's sale	1863 ...	9	9	0
A landscape with figures, The Brick-cart, Gratewicke's sale	1868 ...	241	10	0
A landscape, The Keeper and Steward, Gratewicke's sale ...	1868 ...	388	10	0
Warren Hastings	1890 ...	260	0	0
Horse and jockey (1774), Cav. Bentinck's sale	1891 ...	378	0	0
Racehorse and jockey	1893 ...	220	0	0

Stuerbout or **Bouts (Dierick)** or **Dirk van Haarlem,**—B. Haarlem, 1391; D. 1475; S. probably Van Eyck or Memlinc; P. history, portraits, and landscapes. This old Flemish artist, by whom there are excellent pictures at Bruges, Louvain, and other towns in Belgium, was the first of a family of painters which included Albert, his son, and Dirk the younger, his grandson. The last was alive in 1516. Their works approach those of the Van Eycks.

Stump (John S.).—B. ——; D. 1863; S. Royal Academy; P. pictures and landscapes. Very little is known of the early life of this artist's career. He is said to have contributed landscapes and water-colour drawings to the Water-colour Society and the Society of British Artists; but between 1802 and 1849 he was a very large contributor to other exhibitions, for he held a high rank as a painter of miniatures, which were remarkable for drawing and breadth of execution. He exhibited during the latter period no less than 170 at the Royal Academy, fifty-five at the British Institution, and forty-seven in Suffolk Street. Stump was a member of the Sketching Society.

Suardi (Bartolommeo), called Bramantino. — B. ——; D. circa 1529; S. Bramante; P. history. He worked at Milan and at Rome, was an excellent architect, and excelled in linear perspective. A picture by him representing "The Adoration of the Kings," 44in. by 83in., from the Fesch Collection, was disposed of at Bromley's sale in 1863 for £127.

Suavius.—*See* **Lombard.**

Subleyras (Pierre).—B. Uzès, 1699; D. Rome, 1749; S. A. Rivals; P. history, portraits, etc. He was the son of a painter named Matthieu, who placed him at Toulouse under Rivals. Subleyras carried off the "grand prize" at Paris in 1724, and went to Rome, where he married Maria Tibaldi, a celebrated miniaturist. He engraved. There are many excellent pictures by this painter in Paris. The following have been sold by auction:

		£	s.	d.
Buste de femme, La Live de Jully's sale	1769 ...	10	0	0
Messe de S. Basile, Randon de Boisset's sale	1777 ...	275	0	0
La Sainte Vierge en Meditation, Conti's sale	1777 ...	5	0	0
S. Hippolite, Martyr, Robit's sale...	1801 ...	30	0	0
The Landing of Cleopatra, Webb's sale	1829 ...	5	15	6
Whole length portrait of Cosmo de' Medici when a child	1840 ...	8	15	6

Subtermans.—*See* **Sustermans.**

Suess (Hans).—*See* **Kulmbach.**

Sueur.—*See* **Le Sueur.**

Sulpice.—*See* **Gavarni.**

Sunder.—*See* **Cranach (Lucas),** the elder.

Suster.—*See* **Lombard** and **Zustris.**

Sustermans, Subtermans, or **Zoutermans.**—There were three painters of this name (Justus, Jan, and Lambert), and a fourth whose Christian name is unknown. Their works are often confounded.

Sustermans (Jan).—B. ——; D. ——; S. his brother; P. portraits and genre. He was the brother and pupil of Justus Sustermans, whom he joined in Italy and accompanied to Vienna. His brother recommended him to the Emperor Ferdinand, who caused him to marry the daughter of one of his officers, and protected him. At Vienna there is a "Head of a Matron" by this painter.

Sustermans (Justus).—B. Antwerp, 1597; D. Florence, 1681; S. Guilliame de Vos, nephew of Martin de Vos; P. history and portraits. This excellent artist visited Paris, where he

remained three years, and painted in the school of the younger François Pourbus. From France he went to Italy, and at Florence obtained the friendship of the Grand Duke Cosmo II. and his successors Ferdinand II. and Cosmo III. The Emperor Ferdinand invited him to Vienna, to paint his portrait and those of members of his family, and Justus was ennobled by the emperor. After his return to Florence he was summoned by Pope Urban VIII. to Rome, and painted portraits of the Pope and of some of his family. In 1641 he was again in Rome, and after visiting Germany and several cities in Italy in 1653, he settled finally at Florence, and remained there until his death. Justus was the friend of Rubens and Van Dyck, and, as a portrait-painter, the worthy rival of the latter. He had three sisters and nine brothers. Three of the latter were painters.

At Trinity College, Cambridge, is the portrait of Galileo by Sustermans, and there are many other fine portraits by him in the galleries on the Continent. There have been sold by auction the following portraits by Justus Sustermans:

		£	s.	d.
A nobleman, Lord Ashburnham's sale	1850 ...	32	11	0
Marquis Guardagni, Prince Napoleon's sale	1872 ...	168	0	0
Maria de'Medici, Foot's Cray Place sale	1876 ...	40	19	0
Catarina de'Medici, Foot's Cray Place sale ... ... This last was probably by Lambert Sustermans.	1876 ...	68	0	0

Sustermans (Lambert).—*See* **Lombard.**

Sustris or **Suster.**—*See* **Zustris.**

Swanenburg or **Swanenburch (Jacobus van).**—B. Leyden; D. Leyden, 1638; S. his father; P. history. He was the son of an artist, Izaac van Swanenburg, but studied in Rome, and resided for a long time at Naples, where he married. He returned to Holland in 1617, where Rembrandt became his pupil, and worked in his school for three years. At Copenhagen is "A Papal Procession in Rome" by this painter.

Swaneveld or **Swanevelt (Herman),** called L'Ermite.—B. Woerden, 1620; D. Rome, 1690; S. perhaps Gerard Dou and Claude Lorrain; P. landscapes with figures. The particulars of the life of this artist are almost unknown. The dates given of

his birth and death are those usually to be found in dictionaries; but it is asserted, probably on good authority, that he was admitted a member of the Académie at Paris in 1651, and, according to the registers of the Académie Française at Rome, died there in 1655. Claude Lorrain was twenty years older than Swaneveld, and it is very likely that the younger artist may have been very glad to profit by the advice of Claude, who, when Swaneveld was in Rome, had already become famous. Yet the very nickname of "The Hermit" implies that he trusted for improvement to his lonely studies from nature; besides which, his pictures cannot be regarded as imitations of Claude's. Swaneveld's landscapes have generally a sunny, cheerful effect. He introduced much yellow into his skies, avoided dark foliage, and kept the browns and reds for buildings and foregrounds. His figures, too, are quite Dutch, and often gaily dressed. The composition and drawings in his pictures are often excellent. His etchings, of which there are a large number, are also charming, and fine proofs of them are valuable.

Pictures by Swaneveld are numerous. Those which are of some size and good quality, and have produced more than £20 at sales, are given below:

		£	s.	d.
Paysage, Conti's sale	1777 ...	30	0	0
Landscape and figures	1801 ...	38	17	0
Landscape and figures	1801 ...	21	0	0
Landscape and figures	1802 ...	35	14	0
Landscape, with cattle and figures, Lord Darnley's sale	1802 ...	22	1	0
Landscape and figures	1803 ...	27	6	0
Landscape and figures, W. Porter's sale	1803 ...	61	19	0
Landscape, with S. Philip baptising the Eunuch, W. Porter's sale ...	1803 ...	52	10	0
A pair of landscapes	1803 ...	40	19	0
Landscapes and figures, Bryan's sale	1804 ...	28	17	6
Landscape and figures, Sir G. Yonge's sale	1806 ...	32	11	0
Landscape and figures, J. Knight's sale	1821 ...	177	0	0
Fuite en Egypt, Erard's sale ...	1832 ...	60	0	0

Sybrecht.—*See* **Sibrecht.**

Syer (John).—B. Atherstone, 1815; D. Exeter, 1885; S. ——; P. landscapes. Syer is described as of Bristol and of London, where he lived at West Hampstead; he died suddenly at an hotel

in Exeter. He was elected an Associate of the Royal Institute of Painters in Water-colours in 1874, and a full member in the following year. He exhibited, between 1832 and 1875, nineteen landscapes at the Royal Academy, eleven at the British Institution, and sixty-three in Suffolk Street. He was in the habit of visiting Devonshire every year, and many of his pictures were purchased by persons resident in that county. That they were not less sought after elsewhere, is proved by the prices paid for them at auctions in London during his life-time.

Of forty pieces by Syer sold by auction in London since 1870, only one has produced less than £100. The following have been sold for £150 and upwards:

		£	s.	d.
Harlech	1876 ...	315	10	0
Snowdon	1876 ...	183	10	0
River scene, Derbyshire, Heritage's sale	1876 ...	273	0	0
Coast scene, with ships, Marsh's sale	1876 ...	157	10	0
Landscape, with children, Kershaw's sale	1876 ...	372	15	0
The river-bed (bought in), Llewellin's sale	1877 ...	210	0	0
Landscape in Wales (bought in), Llewellin's sale	1877 ...	199	10	0
Near Capel Curig, Llewellin's sale...	1877 ...	152	5	0
A mountain torrent (bought in), Llewellin's sale	1877 ...	157	10	0
Festiniog	1878 ...	168	0	0
Timber Waggon, Ellis's sale ...	1878 ...	230	0	0
Barmouth, Huxtable's sale	1878 ...	262	10	0
Timber Waggon, Wales	1878 ...	231	0	0
Surrey Mill-dam (bought in), Trimnel's sale	1879 ...	220	10	0
Harbour scene, Heritage's sale ...	1879 ...	178	10	0
Capel Curig, Drew's sale	1880 ...	167	15	0
Road to the Mill, 36in. by 50in., Lovatt's sale	1881 ...	162	15	0
River scene, figures by J. Hardy and H. Hardy (bought in), Walsh's sale	1882 ...	157	10	0
A landscape (bought in), Arbuthnot's sale	1882 ...	225	15	0
Welsh Drovers, Woodward's sale ...	1882 ...	157	10	0
Bowing Cove	1882 ...	157	10	0
Capel Curig	1882 ...	173	5	0

		£	s.	d.
Salmon-trap	1882 ...	210	0	0
River Bettws	1882 ...	204	15	0
In Devonshire, McLean's sale ...	1883 ...	194	5	0
On the Lledr, 42in. by 54in., Walker's sale	1883 ...	150	0	0
Scotch moorland, Drew's sale ...	1884 ...	159	12	0
Conway	1894 ...	210	0	0

Water-colour drawings by John Syer have produced prices as under:

		£	s.	d.
Kenilworth Castle, Huxtable's sale	1878 ...	57	15	0
Lake Idwell, Huxtable's sale ...	1878 ...	64	1	0
Pont-y-Pant, 1873, Woodward's sale	1880 ...	90	6	0
Welsh mountain road, Woodward's sale	1880 ...	131	15	0
Peat-gatherers near London, 1873 (bought in), Woodward's sale ...	1880 ...	105	0	0
Welsh drovers, 1878 (bought in), Woodward's sale	1880 ...	194	5	0
Near Barmouth, 1874, Woodward's sale	1880 ...	220	10	0
Dort, Marshall's sale	1881 ...	100	16	0

Symon de Senis.—*See* **Martini.**

Taborda (Joseph da Cunha).—B. Fundão, 1766; D. ——; S. Da Rocha; P. history and portraits. He went to Rome in 1788, and, after his return to Portugal, was appointed in 1799 Professor at the Academy of Lisbon. He was made Court painter in 1803, and decorated the Palace of Ajuda and the Hall of the Cortes. Although an indifferent painter, he is well known by his book "Regras da Arte da Pintura," 1815, which, with the later work of Count Raczynski, is the chief authority on all that relates to Portuguese art and artists.

Taisniers.—*See* **Teniers.**

Tassi (Agostino, called).—B. Perugia, 1565 or 1566; D. Rome, 1642 or 1644; S. Paul Bril; P. landscapes and sea-pieces. The real name of this artist was Buonamici. He was one of the best landscape-painters of his time, but his finest pictures are marine subjects, especially storms at sea. Although he was Claude Lorrain's master his colouring is browner and darker than Claude's. Cerquozzi painted the figures in some of Tassi's pictures, which are to be found at Rome, Florence, and Genoa. At More and Liss's sale in 1796 a "Landscape, with the Meeting of David and Abigail," by this artist, was sold for £11.

Tayler (Frederick).—B. Barham Wood, Hertfordshire, 30th April, 1804; D. Hampstead, 20th June, 1889; S. Sass; P. sporting scenes, figures, and landscapes. Frederick Tayler was the sixth son of Archdale Wilson Tayler, Esq., of Barham Wood, a very ardent sportsman. The latter intended that his son Frederick should enter the Church, and after leaving school he was placed with a private tutor to be prepared for it. His natural love of pictures and painting was, however, so strong that it became necessary to abandon that idea, and by the advice of Northcote, Frederick Tayler was allowed to attend the school of Mr. Sass in Bloomsbury Street, London. He also became a probationer at the Royal Academy, but his brother being English chaplain at Florence, Frederick soon joined him there. On his way back to England he intended to stay in Paris for a short time, but, becoming acquainted with Bonington, he was induced to settle there, and they took conjointly the studio which had been occupied by Horace Vernet. In Paris Tayler studied with perseverance the anatomy of animals, especially that of the horse, and was employed by Lord Henry Seymour, then a great authority in the French capital on all that related to sport, to paint portraits of some of his horses. Tayler had also the advantage of the advice of Paul Delaroche. After residing in Paris for nearly four years, Tayler returned to England, with Prout, in 1828. Shortly after his arrival, he was elected an Associate Exhibitor of the Water-colour Society. From that time his studies were principally made in the Highlands of Scotland, and scenes in them generally formed the subjects of his drawings. In these the figures are often the most important part, for he excelled in representing everything connected with hunting, shooting, and hawking, and they are drawn with a spirit and power that is the more remarkable as the effect was apparently produced with the greatest ease.

Tayler began to exhibit his works in London in 1830, but he did not send many to the Royal Academy or the British Institution—only five to each. On the other hand, from 1831, when he sent drawings for the first time to the rooms of the Old Water-colour Society, he was a large exhibitor there up to the time of his death. His drawings very soon attracted the notice of collectors, and the list of prices at which they have since been sold proves how well he sustained to old age the reputation they had given him. He became President of the Water-colour Society in 1858, and resigned that position in 1870, yet continued to exhibit almost up to the time of his death. In 1855 he was one of the jurors in the

British section of the Paris Exhibition, and received the Cross of the Legion of Honour. His works have been judged as not superior to those of David Cox, and inferior to Turner's, but the subjects he painted and his mode of treatment are so different from theirs, that no such comparisons can be made, unless for the purpose of glorifying Turner, and they are unjust to Tayler.

In a list of Frederick Tayler's water-colours sold by auction in London since 1859, the prices range from £35 for "Huntsman and Hounds," at Hibbert's sale in 1860, to £465 3s., at which "Return from Hawking," 20½in. by 28½in. was bought in at a sale in 1864. The following have realised £150 or upwards:

		£	s.	d.
Return of H.M. Buckhounds, Rodgett's sale	1859 ...	224	14	0
Hawking in the Olden Time, Mitchell's sale	1860 ...	178	10	0
Preparing for Christmas, 20in. by 27in., Agnew's sale	1861 ...	236	5	0
Changing Pasture	1863 ...	174	6	0
Moss Troopers, 9½in. by 20in., Neill's sale	1864 ...	170	2	0
H.M. Buckhounds and Huntsmen, Threlfall's sale	1864 ...	315	0	0
The Vale of Gwynant, 19½in. by 26¾in., Threlfall's sale	1864 ...	257	5	0
Sheep-shearing, 20½in. by 28½in. (bought in)	1864 ...	363	6	0
Return from Hawking, 20½in. by 28½in. (bought in)	1864 ...	465	3	0
Collecting the Flock after a Storm, 27in. by 19½in., Williams's sale	1864 ...	157	10	0
Highland Sports, 20in. by 28in., Robinson's sale	1865 ...	309	15	0
Peat-gatherers, 14in. by 20in., Moore and Co.'s sale	1866 ...	157	10	0
Sir Roger de Coverley and the Gipsies, 14in. by 20in., Moore and Co.'s sale	1866 ...	165	18	0
The Border Reivers, Rodgers's sale	1867 ...	183	15	0
A Gorge in the Highlands, 1855, McLean's sale	1867 ...	236	5	0
Dont Wake Baby, 15in. by 20in., Campbell's sale	1867 ...	189	0	0
Sheep-shearing, 20in. by 28in., Campbell's sale	1867 ...	357	0	0

		£	s.	d.
Scotch girl and child, poultry and dog. Campbell's sale	1867 ...	199	10	0
Drover going South, Grundy's sale ...	1867 ...	162	15	0
A Hawking Party going out, Bigg's sale	1868 ...	242	11	0
The Return from the Otter Hunt, Bigg's sale	1868 ...	256	4	0
The Keeper's Daughter, Fallow's sale	1868 ...	241	10	0
The Shepherd's Daughter, Fallow's sale	1868 ...	283	10	0
The Greeting, Clare's sale	1868 ...	388	10	0
The Return of the Reivers, Clare's sale	1868 ...	261	9	0
Travelling Highlander, cart and cattle	1869 ...	151	0	0
The Keeper's Daughter, Gilbey's sale	1869 ...	304	10	0
Return from Otter Hunt, Jenkins's sale	1870 ...	262	10	0
Return from Hawking, Rennie's sale	1870 ...	220	10	0
Hunting Morning, gipsies' tents ...	1870 ...	183	15	0
Girl and Cattle	1870 ...	183	15	0
Peat-gatherers, Heritage's sale ...	1871 ...	205	16	0
Gipsy Telling Fortune, 15in. by 18½in., Gambart's sale	1871 ...	186	18	0
Sophia Western and the Squire (bought in), Morby's sale ...	1871 ...	168	0	0
A Gallop over Sandhills, 21½in. by 36in., McLean's sale	1872 ...	172	4	0
Wild Boar Hunt, 15in. by 9½in. (bought in), Cottrill's sale ...	1873 ...	168	5	0
The Meet, 7½in. by 11½in., James's sale	1873 ...	152	0	0
Scene from "Waverley," 11½in. by 15½in., James's sale	1873 ...	183	15	0
The Leading Hound, 18½in. by 24½in. (bought in)...	1873 ...	225	15	0
Highland Drovers going South, 14in. by 8½in., Murietta's sale ...	1873 ...	157	10	0
Preparing for Christmas, 20in. by 27in., Farnworth's sale	1874 ...	273	0	0
Autumn Stages and Game, 24in. by 18½in., Pocock's sale	1874 ...	215	5	0
Interior of Keeper's Cot, Burnett's sale	1875 ...	168	0	0
Poultry-yard, 10½in. by 27½in., Leaf's sale	1875 ...	183	15	0
A scene in the Highlands, 16½in. by 24in., Leaf's sale	1875 ...	262	10	0

		£	s.	d.
A Hawking Party, 7½in. by 11½in., Leaf's sale	1875 ...	215	5	0
Return from the Hunt, Greenwood's sale	1875 ...	241	10	0
Cromwell's Ironsides, Greenwood's sale	1875 ...	186	18	0
Calling in Hounds, Greenwood's sale	1875 ...	157	10	0
The First of September, Quilter's sale	1875 ...	168	10	0
Fisher-girl, Quilter's sale	1875 ...	157	10	0
Return from Deer-stalking, Rucker's sale	1876 ...	273	0	0
The Kennel, Rucker's sale	1876 ...	220	10	0
Gillie and Hounds, Rucker's sale ...	1876 ...	372	15	0
The Keeper's Daughter, Rucker's sale	1876 ...	325	10	0
H.M. Buckhounds, 30in. by 21in., Luthen's sale	1876 ...	367	10	0
The Ferry-boat, 13½in. by 19½in., Luthen's sale	1876 ...	157	10	0
Fern-gatherers, 16in. by 22in., Luthen's sale	1876 ...	273	0	0
A Summer Day in the Highlands, 19½in. by 28½in., Brooks's sale ...	1878 ...	294	0	0
The Village Musicians, 20in. by 23½in., Brooks's sale	1878 ...	288	15	0
Fern-gatherers, 18½in. by 13½in., Fleming's sale	1879 ...	162	15	0
Repose, 17½in. by 23½in., Fleming's sale	1879 ...	283	10	0
Fern-gatherers, Ashton's sale ...	1879 ...	162	15	0
A Hunting Party, Tyson's sale ...	1880 ...	315	0	0
At Pont-y-Pant (bought in), Roberts's sale	1881 ...	220	10	0
Highland Drover and Cattle, 15½in. by 27½in., Harrison's sale ...	1881 ...	199	10	0
The Morning Ride, Bickle's sale ...	1883 ...	162	15	0
Entering the Wood, 14½in. by 28½in., Sumner's sale	1885 ...	178	10	0
At Pont-y-Pant, Roberts's sale ...	1889 ...	152	0	0
A Hawking Party, Grafton's sale ...	1890 ...	210	0	0
The Popinjay	1891 ...	252	0	0
Gamekeeper's Daughter, Murrieta's sale	1892 ...	215	0	0

Tedesco (Adamo).—*See* **Elzheimer (Adam).**

Tedesco (Martino).—*See* **Heemskerck (Maerten).**

Telbin (William).—B. 1812; D. 25th December, 187
S. ——; P. theatrical scenery and landscapes. This artist beca

celebrated as a painter of scenery, especially after he produced the drop-scene for the "Overland Route" at Drury Lane. He was a member of the Institute of Water-colour Painters from 1839. He exhibited, however, only a few landscapes—between 1854 and 1860, one at the Royal Academy, six at the British Institution, and three in Suffolk Street. His death was hastened by the loss of his son, who perished through the fall of an Alpine avalanche.

Tempel (Abraham van den).—B. Leeuwarden, 1622 or 1623; D. Amsterdam, 13th May, 1672; S. Van Schooten; P. history and portraits. The principal works by this master, who adopted the style of Van der Helst, are the portraits of the Regents in the Orphanage at Leyden (where Van Tempel resided for many years), and that of Grotius at Amsterdam. He was also the master who taught Karel de Moor, Ary de Voys, and Michiel van Musscher.

Tempesta.—*See* **Molyn (Pieter)**, the younger.

Tempesta (Antonio).—B. Florence, 1555; D. Florence, 1630; S. Santi di Titi; P. battles, huntings, and processions. Antonio Tempesta must not be confounded with Pieter Molyn the younger, called Tempesta. The former resided for many years in Rome, where he was employed by Gregory XIII. and the Marchese Giustiniani. In the church of S. Stefano Rotondo there is a fine "Murder of the Innocents" by A. Tempesta. He also made designs for tapestry and nearly 1,800 etchings. His battles and other subjects containing a great number of figures are very cleverly composed, and are full of life and spirited, although sometimes exaggerated, action.

Teniers (The).—The family name of these celebrated painters was either Teniers or Taisniers of Ath, and one of their ancestors, Jean Teniers, settled at Antwerp in 1558, and died there in 1605. There were at least seven painters among his descendants, three of whom, if not five, were born in Antwerp.

Teniers (Abraham).—B. Antwerp, 1629; D. 1670; S. his father and brother; P. festivals and portraits. He was a younger brother of David Teniers the younger, and although his pictures are inferior to those of his brother, they have been mistaken for the latter's work. There is a portrait of a prelate by him at St. Petersburg, and an "Armoury" at Madrid.

Teniers (David), the elder.—B. Antwerp, 1582; D. 1649; S. his brother Julian (II.), and Rubens; P. fairs, festivals, small

historical or mythological subjects, and landscapes. His father Julian had two wives, and left six sons and a daughter. Of the former, the eldest was Julian (II.), and from him and Rubens, David the elder received instruction in painting. In 1606 he was received as a master into the Guild of S. Luke. He travelled in Italy, and there met Elzheimer, whose manner of painting he imitated. At Rome he remained for about ten years.

Some of the sons of an Abraham Teniers were also painters. Julian was born in 1616, and died in 1678-9. He was received into the guild as the son of a painter in 1635-6. There was also his brother Theodore, born 1619, who died at Brussels in 1697. Nothing is known regarding them or their works, from which, if they signed them, their names have long been effaced to make way for that of their father or David Teniers the younger.

The genuine pictures by David Teniers the elder have much merit, and he improved his manner of painting up to the time of his death. It was he who inserted the figures in Mompert's landscapes. Pictures by him have been sold as follow:

		£	s.	d.
Venus Sortant du Bain, Conti's sale	1777 ...	50	0	0
Landscape, with boors playing at skittles	1802 ...	5	5	0
The Monkey Corps de Garde, Duke of Bridgwater's sale	1802 ...	75	12	0
A farmyard, with figures and cattle, W. Porter's sale	1803 ...	11	0	0
Peasants smoking, Bryan's sale ...	1804 ...	84	0	0
Landscape, with pastoral figures, Earl of Carysfort's sale	1828 ...	52	10	0
Landscape, Fesch's sale	1845 ...	20	0	0
The Archers, Bandon's sale	1886 ...	455	0	0

Teniers (David), the younger. — B. Antwerp, baptised 15th December, 1610; D. Brussels, 25th April, 1690; S. his father P. genre, landscapes, village feasts, portraits, animals, etc. The father of this celebrated artist was David Teniers, known as the Elder David; his mother, Dympne Cornelissen de Wilde, the daughter of a captain and later admiral, "of De Schelde. Their son David was baptised in the Church of S. Jacques, his uncle, Julian Teniers, being his godfather. He received his first instruction in art from his father, who had been a scholar of Rubens. It is very probable, therefore, that the son also worked in the school of Rubens, and studied the works of Brauwer, whose pictures Rubens had no less than seventeen in his possessi

at the time of his death, and of whom Rubens was rather a patron than a friend. Teniers was a franc-maître in the Guild of S. Luke of Antwerp in 1632, and "Doyen" in 1644-5. Brauwer himself was only inscribed on the register as a franc-maître in 1631-2.

On the 22nd July, 1637, Teniers married Anne, the daughter of Jan Breughel, to whom and her sister Rubens had acted as guardian after her father's death in 1625. It is, therefore, most probable that this marriage had the approval of Rubens. By her Teniers had two sons and three daughters. She died in 1656, and six months afterwards Teniers married Isabelle, daughter of Andreas de Frew, Secretary to the Council of Brabant. By this wife he had two sons and a daughter, if not four children. Teniers was appointed painter to the Archduke Leopold William, and copied more than 200 pictures in that nobleman's gallery, from which engravings were made and published. He did not, however, confine himself to making copies of pictures by Italian and other masters, but made imitations of their works with so much success that they have passed for works of the painters whose style and touch he imitated. Don Juan of Austria continued Teniers in his position. This was the Don Juan, the natural son of Philip IV., whose admiration for the works of Teniers was so great that the Madrid Gallery still contains no fewer than thirty-nine.

It was about 1650 that Teniers moved from Antwerp to Brussels, and he afterwards became the owner of the country house near Perck which he introduced so frequently into his pictures. Towards the end of his life, Teniers was rendered very unhappy by dissensions among his children and the death of his son David. He was buried at Perck.

Teniers was one of the artists who took an active part in founding the Academy of Fine Arts at Antwerp, in 1663. He painted almost every kind of subject, but his representations of the customs and manners of the peasantry of Flanders have always been the most esteemed of his works. They vary, however, very much in value, as, besides many on which he bestowed time and care, he painted hundreds of what he called his "after-dinner pictures," which are little more than very clever sketches. Altogether there are probably still in existence nearly a thousand of his works. He used himself to say he had painted miles of pictures. They are remarkable for richness and skill in composition, which render the scenes they represent natural and

animated; and these qualities are enhanced by the life infused into the figures, and the light yet correct touches with which they are painted. The colouring and general effect of his pictures are usually very harmonious, although varying much in character. As a landscape-painter also he takes a high rank, and he frequently painted figures in landscapes by other artists, more especially in those of Jacques Artois.

David Teniers the younger etched a few plates, but they are not important, and the same may be said of the drawings attributed to him.

In a list of about 250 pictures by David Teniers the younger sold by auction since 1744, the prices have varied from £5 for a "Tabagie," sold in that year in Quentin de Lorangère's Collection in Paris, to £3150 for "A Village Fête" at the Earl of Ashburnham's sale in London in 1850. The following have produced, since 1775, £500 and upwards:

		£	s.	d.
L'Enfant Prodigue, Blondel de Gagny's sale	1776	1160	0	0
Un Déjeuner, Randon de Boisset's sale	1777	800	0	0
A Merrymaking	1789	525	0	0
Fête Flamande (contains 400 figures), Choiseul-Praslin's sale	1793	1170	0	0
Landscapes, with portraits of himself and wife, with the gardener, Lord Lansdowne's sale	1806	546	0	0
A grand landscape, with woodcutters, Sir R. Sullivan's sale	1808	525	0	0
Fishermen on the beach, W. Porter's sale	1810	640	10	0
Country fête in a courtyard, H. Hope's sale...	1811	525	0	0
A Flemish village fête, La Fontaine's sale	1811	1732	10	0
Landscape, with men playing at bowls, La Fontaine's sale ...	1813	682	10	0
Landscape, players at bowls... ...	1813	650	0	0
A bleaching-ground and village, Emmerson's sale	1829	588	0	0
An Alchemist, Emmerson's sale ...	1829	504	0	0
Le Déjeuner (Robit's picture), De Berri's sale	1837	980	0	0
The Mamasons, Sir S. H. Clarke's sale	1840	661	10	0
Corps de Garde, Las Marismas' sale	1843	615	0	0

		£	s.	d.
Le Bonnet Vert, Harman's sale ...	1844 ...	693	0	0
Interior of a cabarat, Harman's sale	1844 ...	693	0	0
Le Lendemain des Noces (engraved), from Brunel Collection, Penrice's sale	1844 ...	535	10	0
Peasants in a cabaret, pair ou non pair, Penrice's sale	1844 ...	892	10	0
Couronnement d'Epines, Fesch's sale	1845 ...	960	0	0
La Grande Kermesse, engraved by Lebas, from Lucien Bonaparte's Collection, Higginson's sale ...	1846 ...	1260	0	0
Interior of a Corps de Garde, De Morny's sale	1848 ...	514	10	0
The Three Smokers, W. Hope's sale	1849 ...	546	0	0
A Village Fête, from Sir Thomas Dundas's Collection, Ashburnham's sale	1850 ...	3150	0	0
The Kermesse, six peasants, Metcalfe's sale...	1850 ...	829	10	0
The Egg Dance, Teniers playing the bagpipes	1856 ...	700	0	0
The Prodigal Son (portrait of the artist), M'Intosh's sale	1857 ...	850	10	0
Corps de Garde, Patureau's sale ...	1857 ...	820	0	0
The Alchemist, Lord Northwick's sale	1859 ...	708	15	0
Le Médecin de Village, Van den Schrieck's sale	1860 ...	565	0	0
The Kermesse, Oppenheim's sale ...	1864	1522	0	0
The Freemasons, 22in. by 30in., Cope's sale...	1872 ...	1575	0	0
The Guitar-player, 10in. by 12in. (oval), Romilly's sale	1878 ...	567	0	0
The Guard-room (nine figures) ...	1879 ...	546	0	0
The interior of a kitchen (five men and a woman), 9½in. by 13in., Duke of Hamilton's sale ...	1882 ...	945	0	0
The Guard-room (nine figures), 18½in. by 25in., Nieuwenhuys's sale ...	1886 ...	861	0	5
Card-players (seven figures), 9½in. by 12in., Duke of Marlborough's sale	1886 ...	577	10	0
The Teniers Gallery, Duke of Marlborough's sale	1886 ...	2018	0	0
The Guard-room, Perkins's sale ...	1890 ...	1470	0	0
Playing La Morra, Perkins's sale ...	1890 ...	735	0	0
Village Fête	1892 ...	1502	0	0

		£	s.	d.
Interior of a guard-room	1892 ...	1785	0	0
Christ Crowned, Dudley's sale ...	1892 ...	735	0	0
Card-players, Field's sale	1893 ...	798	0	0
Chemist, laboratory, Field's sale ...	1893 ...	682	0	0

Teniers (David), the third.—B. Antwerp, 1638; D. Brussels, 1685; S. his father; P. genre and portraits. It was only recently that the municipality of Antwerp purchased a manuscript which proved that the third David Teniers, the son of David Teniers the younger, was also a painter. His godmother was Helène Fourment, the second wife of Rubens. He was sent into Spain to complete his education in art. In 1671 he married, at Termonde, Anne Marie Bonnarens of that place, and had six children. He was buried in the Church de la Capella, near his mother, Anne Breughel. As a painter, he not only assisted his father, but had himself several pupils, some of whom were Spaniards. Among his other works is cited "A portrait of the Marquis of Pico y Velasco, with a battle in the background." There can be little doubt that many of his pictures are assigned to his father, which is perhaps the highest praise that can be bestowed upon them. Mention is also made of his son David (IV.) as being a painter; he was born in 1672, settled in Portugal, and died at Lisbon in 1771.

Teniers (Julian and Theodore).—*See* **Teniers (David)**, the elder.

Terburg, Ter Burg, or **G. T. Borch (Gerard).**—B. Zwolle, 1608; D. Deventer, 1681; S. his father; P. portraits, interiors, etc. This artist received his first instruction in art from his father, who had passed several years in Rome, but whose pictures are not now known. The son studied also at Haarlem, although it is not certain under what painter. He was still very young, yet already a good artist, when he started on his travels, during which he visited Germany, Italy, Spain, England, and France, leaving in every country proofs of his skill in painting portraits and interiors.

In 1646 he was at Munster, where he painted a great number of portraits, and in 1648 his great picture of "The Plenipotentiaries Discussing the Treaty." This contains sixty-nine portraits, and is signed "G. T [effaced] Borch, F., Monastery, 1648." He refused to sell it for less than 6000 guilders, and it long remained in the possession of his family, as Houbraken (who died in 1780) saw it in the house of one of Terburg's descendants at Deventer.

It is on copper, 17in. by 22in., and was in the collection of M. van Leyden in 1804, in that of Prince Talleyrand in 1817, and was bought by Buchanan, who sold it to the Duc de Berri. In the Museum at Amsterdam is what appears to have been a study for it. From Munster Terburg accompanied the Spanish Ambassador to Madrid, and, after visiting London and Paris, returned to Holland, where he married his niece, and lived for some time at Haarlem; but the Prince of Orange having appointed him Burgemeester of Deventer, he moved to that place, at which he continued to reside until his death.

Terburg throughout his life appears to have been in comfortable circumstances, and to have lived habitually among the cavaliers and ladies whom he painted with so much taste and skill. Most of his pictures are of a small size. He excelled in painting elegant dresses, especially those of white or yellow satin. His manner of painting is broad, and the colouring fresh and transparent. He may be named as the founder of the Dutch school, as regards the small pictures which came under the term genre, by which so many painters in Holland became celebrated.

Terburg's most important picture, "The Plenipotentiaries Signing the Treaty of Munster," was sold at the Duc de Berri's sale at Paris, in 1837, for £1150; but the one which produced the most was "The Glass of Lemonade," which was disposed of at Munro's sale in 1878 for £1942 10s. Pictures by Terburg are not very numerous. Smith mentions not more than a hundred, and about that number have been sold by auction in London and Paris since "Le Magister Hollandais" went for £16 at Vence's sale in 1752. The following have produced £50 and upwards:

		£	s.	d.
The Family of Mr. Leniers, Master of the Brussels Tapestry Factory, Entertaining his Workpeople, 64in. by 91in., Ansell's sale ...	1770 ...	85	0	0
Le Verre de Limonade, Choiseul's sale	1772 ...	160	0	0
Trois dames dans une chambre, Randon de Boisset's sale ...	1777 ...	400	0	0
Lady with her music-master, from D'Arreley Collection, Calonne's sale	1795 ...	73	10	0
The De Witt family portraits, Calonne's sale	1796 ...	57	15	0
Trois dames dans une chambre, Randon de Boisset's picture, Roberts' sale	1801 ...	360	0	0

		£	s.	d.
Lady drinking, Lady Holderness's sale	1802 ...	56	14	0
A lady with a servant, Clarke and Hibbert's sale	1802 ...	54	8	0
A conversation, Nesbitt's sale ...	1802 ...	54	12	0
A conversation, from Guildermeester's Collection, Parkes's sale	1805 ...	78	0	0
Interior of a chamber, with a lady choosing lemons out of a basket, Coxe's sale	1807 ...	52	10	0
Lady in crimson chair, writing, Porter's sale	1810 ...	93	9	0
La Leçon de Musique, Serreville's sale	1812 ...	600	0	0
Interior, with a group of officers at table, La Fontaine's sale ...	1813 ...	57	15	0
A Musical Party (engraved by Wille as L'Instruction Paternelle) ...	1820 ...	220	10	0
A lady drinking, Webb's sale ...	1821 ...	52	12	0
A Trumpeter, from the Braamcamp Collection, Webb's sale ...	1821 ...	162	15	0
La Leçon de Musique (Serreville's picture), Galitzin's sale	1825 ...	975	0	0
A Musical Party, three figures, De Choiseul's picture	1826 ...	966	0	0
An officer and his wife	1827 ...	89	5	0
A lady, in yellow trimmed with white fur, reading a letter (Robit's picture), Hibbert's sale	1829 ...	367	0	0
Interior, a cavalier and two ladies	1829 ...	97	13	0
A lady in a white satin dress, waiting maid, and negro page, Emmerson's sale	1829 ...	51	0	0
A lady in white satin at her toilette, her maid and page, Vernon's sale	1831 ...	162	15	0
An interior, with three figures, Maitland's sale	1831 ...	105	0	0
A young lady seated at her toilet with attendant, Erard's sale ...	1833 ...	65	2	0
A Trumpeter	1836 ...	51	0	0
Signature du Traité de Munster, Duc de Berri's sale	1837 ...	1150	0	0
Lady in a white satin corset at table, female carrying a salver, Clarke's sale	1840 ...	96	12	0

		£	s.	d.
Lady in yellow, with white fur, Clarke's sale	1840 ...	435	15	0
A conversation	1842 ...	52	10	0
Two figures seated at table, Harman's sale	1844 ...	64	1	0
The Council of Trent, supposed to have been painted for Philip IV.	1847 ...	231	0	0
Lady holding a glass, cavalier pressing lemon into it, an old woman, J. Rogers's sale	1847 ...	143	18	0
A lady singing, lady and gentleman, from Calonne's Collection, 16in. by 14 in., Wells' sale	1848 ...	231	0	0
La Liseuse, 12in. by 18in., C. Périer's sale	1848 ...	640	10	0
La Causeuse, 14in. by 18in., C. Périer's sale	1848 ...	325	10	0
Lady in black dress, seated reading, Winstanley's sale	1850 ...	96	12	0
General de Witt taking Leave of his Family, Stuart's sale ...	1850 ...	74	11	0
Lady tickling the face of an officer who is asleep, and a trumpeter, Lord Middleton's sale	1851 ...	299	0	0
Interior, lady holding a glass of lemonade, cavalier stirring it, female servant, Woodburn's sale	1853 ...	97	13	0
Jeune fille à sa toilette, Patureau's sale	1857 ...	315	0	0
Portrait of a gentleman in black, Lord Northwick's sale	1859 ...	68	0	0
Jeune fille à sa toilette, Montbrun's sale	1861 ...	240	0	0
Deux portraits, Baron's sale... ...	1861 ...	120	0	0
La Visite, Le Hon's sale	1861 ...	440	0	0
Intérieur, Van den Schrieck's sale ...	1861 ...	220	0	0
Portraits of gentleman and lady, Bryan's sale	1865 ...	262	10	0
Interior of an apartment, lady in black-and-white	1867 ...	103	19	0
Lady at her toilette, and attendant, Crespigny's sale	1869 ...	263	11	0
Lady in white satin, drinking, cavalier asleep (engraved by Wille), Cholmondeley's sale ...	1869 ...	84	0	0
La Limonade (engraved), in Choiseul Gallery, De Lau's sale	1871 ...	475	0	0

		£	s.	d.
Interior, lady in white satin reading a letter, page, from Müller Collection, 26½in. by 30¾in. Cope's sale	1872 ...	189	0	0
Portrait of a lady, black dress, Ellis's sale	1876 ...	73	10	0
Lady drinking wine, 15in. by 13in., Heugh's sale	1878 ...	178	10	0
Four children at a window blowing bubbles, 10½in. by 8½in., from Bredel Collection	1878 ...	257	0	0
The Glass of Lemonade, 25¾in. by 20¾in., from Praslin Collection, Munro's sale	1878 ...	1942	10	0
Lady with fan, standing near table, Eld's sale	1880 ...	304	0	0
Interior	1893 ...	299	0	0
Gentleman in black, Adrian Hope's sale	1894 ...	420	0	0
Drinking the King's Health, Savill Olney's sale	1894 ...	1113	0	0

Testa (Pietro), called Il Lucchesino.—B. Lucca, 1617; D. 1650; S. Paolini; P. history. On leaving Lucca, Testa went to Rome, where he studied under Domenichino and Pietro da Cortona. He made also many drawings from the remains of classic art in Rome, and produced many etchings. Of his pictures one of the best is "The Sacrifice of Iphigenia" in the Pallazzo Spada.

Testelin.—There were three distinguished French painters of this name in the seventeenth century:

Testelin (Gilles) was painter to Louis XIII.

Testelin (Henri).—B. Paris, 1616; D. The Hague, 1695; S. S. Vouet; P. history and portraits. He was painter to the Court, secretary to the Académie, and professor. Being a Protestant at the time of the Revocation of the Edict of Nantes, he went to The Hague in 1693 and died there. He was an excellent portrait-painter and the author of works which treat of painting and sculpture. "The Passage of the Rhine," by this painter, is at Versailles.

Testelin (Louis).—B. Paris, 1615; D. 1655; S. Vouet; P. history and portraits. He was a son of Gilles Testelin. In 1648 he became a member of the "Académie Royale de Peinture."

He was the friend of Lebrun, and there are sacred subjects painted by him in Paris. What has rendered him more known is that he is said to have been the first painter who introduced accessory ornaments into his portraits, and thus destroyed the simplicity that characterises those by earlier artists.

Theotocopuli (Domenico), called Il Griego or El Greco.—B. probably at Venice, 1548; D. 1625; S. Titian; P. history and portraits. The early life of this artist, who was architect, sculptor, and painter, is surrounded by uncertainty. It is most probable, however, that he was a member of one of the Greek families that fled to Venice from Constantinople when that city was taken by the Turks; and he may have been the son of Domenico dalle Greche, who engraved, in 1549, a drawing by Titian, representing "Pharaoh and his Host Overthrown in the Red Sea." The assertion that El Greco was a pupil of Titian's rests simply on a similarity of colouring. The first undoubted fact relative to El Greco is that he was residing at Toledo, in Spain, in 1577, when he began for the Cathedral his great picture of "The Parting of Our Lord's Raiment," on which he was employed during ten years. The composition and drawing in this picture are admirable, and on the whole the colouring is rich and effective, although here and there patchy. El Greco also in his quality of architect designed and carved the Retablo in which the picture formerly hung, but which has since been replaced by one in marble.

It was while employed in this work that El Greco was summoned by Philip II. to Madrid, and commissioned to paint a picture of "S. Maurice and his Legion" for an altar in the Escorial. Unfortunately, El Greco being offended by the comparison of his works with those of Titian, endeavoured to produce a picture in a style which should be exclusively his own, and he painted this one in so extravagant and bad a manner that Philip refused to allow it to be placed where it had been intended that it should be. From that time the works of El Greco may be said to alternate beween his old and new styles. In the former, in 1584, by order of the Archbishop Quiriga, of Toledo, he painted the large picture which he presented to the Church of S. Tomé in that city. The subject is "The Burial of the Count of Orgaz in 1323" in that church where, the legend says, SS. Stephen and Augustine came down from heaven to place the body of the count in the tomb. Nothing can be finer than the expression in

and the contrast between the heads, or the arrangement of the numerous groups in this picture, in which the colouring is equal to that of Giorgione or Titian. It contains many portraits of great personages contemporary with El Greco, who was a most able portrait-painter. A number of such pictures now in the Gallery at Madrid prove this. El Greco was also much employed as an architect, and built several churches at Madrid. He was thus fully occupied despite his great industry until his old age. El Greco was buried at Toledo, in the Church of S. Bartholomé, in 1625. He was a man of wit and learning, and amongst his pupils were the three great Castilian painters, Maino, Tristan, and Orrente.

The prices at which portraits by El Greco have been sold by auction in London are here given:

		£	s.	d.
Vincentio Anastagi, Conyngham's sale	1849 ...	115	10	0
His own daughter, from the Collection Serafina at Madrid, Louis Philippe's sale	1853 ...	133	0	0
Don Alvarez de Bardu, Louis Philippe's sale	1853 ...	155	0	0
Don R. P. de Leon, gilt armour, Order of Golden Fleece, 60½in. by 37in., Bernal's sale	1855 ...	6	6	0
Spanish Marshal, yellow doublet with gorget, 40½in. by 32½in. Bernal's sale	1855 ...	8	8	0
L. Cornaro, æ. 100, 1566, 23in. by 18½in., Duke of Hamilton's sale	1882 ...	336	0	0
The painter's daughter, only the head, circle, Graham's sale ...	1886 ...	300	0	0

Thielen (Jan Philip van) (called also from his mother, Rigoults or Righolz), Seigneur van Couwenberg. —B. Mechlin, 1618; D. 1667; S. Zeghers and Rombouts; P. flowers. His sister Anne married Theodore Rombouts, the painter, in 1631-32, which probably led to his studying painting. He was received as a "franc-maître" of S. Luke, at Antwerp, in 1641-2. In 1660 he was admitted in the same quality into the Guild at Malines. His pictures were much sought after, particularly for Spain; but they are inferior to those by Zeghers as regards drawing and colouring. His son and daughters also painted. There are pictures by this painter at Antwerp, Madrid, and Vienna.

Thomas (George Housman).—B. London, 17th December, 1824; D. Boulogne, 21st July, 1868; S. ——; P. portraits and subjects. This artist commenced life as a designer and wood-engraver in Paris and New York, where he designed the notes for the States Bank. On his return to Europe he went to Rome, and was there when the city was besieged by the French. He sent sketches of the events during the siege to the *Illustrated London News*, and was afterwards employed in London permanently on that paper. He exhibited, between 1851 and 1868, of works classed as "figures," nineteen at the Royal Academy, and one at the British Institution. His drawing was correct and spirited, and his colouring gay and pleasing. Many of his works were engraved and were generally admired. The Queen also employed him frequently. He painted for Her Majesty, among other subjects, "The Marriage of the Prince of Wales, at Windsor," that of the Princess Alice, at Osborne, and several other royal events. There was an exhibition of Thomas's works at Bond Street in 1869, and his studies and sketches were sold at Christie's in July, 1872. At Tucker's sale, in 1869, his "The Last Lot," in water-colours, was sold for £120 15s.

Thomson (Henry).—B. London, 31st July, 1773; D. Portsea, 6th April, 1843; S. Opie; P. history, mythology, and portraits. This artist was the son of a purser in the navy. In 1787 he went with his father to Paris, but returned to England when the Revolution broke out. He then became a pupil of Opie, and entered the schools of the Royal Academy in 1790. He went again to the Continent with his father, and to Italy, where he studied Art in many of the principal cities up to 1798. After visiting Venice, Vienna, Dresden, Berlin, and Hamburg, they returned to England in 1799. Henry then painted "Perdita" for Boydell, and some subjects from "The Tempest." Between 1792 and 1834 he exhibited, of pictures mostly classed as "mythological," but including portraits, eighty-three at the Royal Academy, three at the British Institution, and one in Suffolk Street. In 1801 he was elected an Associate of the Royal Academy, and in 1825 was appointed Keeper, but resigned that office, owing to ill-health, at the end of two years. He then retired to Portsea, where he resided until his death.

Pictures by Henry Thomson have been sold by auction at prices varying from £5 5s. for "Æneas and Dido in the Cave," at a sale in 1839, to £819 for "Crossing the Brook" at Heugh's

sale in 1878. The following are some of the higher prices paid for his works:

		£	s.	d.
A family at the door of a cottage, H. Hope's sale	1816 ...	58	16	0
Children and a dead robin, Lord de Tabley's sale	1827 ...	49	7	0
A girl with a child crossing a brook, Lord de Tabley's sale	1827 ...	147	0	0
Venus Withholding Cupid's Arrows, Lord Carysfort's sale	1828 ...	45	3	0
Crossing the Brook, Heugh's sale ...	1878 ...	819	0	0

Thomson (Rev. John).—B. Dailly, Ayrshire, 1st September, 1778; D. Duddingston, 30th October, 1840; S. Alexander Nasmyth; P. landscapes. This distinguished amateur painter was the son of the minister at Dailly, and he himself was brought up to the Church. He succeeded his father at Dailly in 1800, and removed to Duddingston, near Edinburgh, in 1805. He was an excellent scholar, and a man of great taste, with a natural aptitude for art. He painted landscapes, especially mountain and lake scenery, with great power and truth. He first exhibited at Edinburgh in 1808, and between 1813 and 1840 had six landscapes at the Royal Academy, two at the British Institution, and three in Suffolk Street. He was an honorary member of the Royal Scottish Academy.

Pictures by Rev. J. Thomson have been sold as follow, but such prices by no means represent their general value:

		£	s.	d.
A woody landscape with sheep near a pool, Sir J. Stuart's sale ...	1836 ...	2	12	6
Conway Castle, Sir J. Stuart's sale...	1836 ...	11	15	0
Tantallon Castle, 42in. by 29in., Timmins's sale	1875 ...	14	2	0

Thorburn (Robert).—B. Dumfries, 1818; D. 2nd November, 1885; S. Royal Institution, Edinburgh; P. miniatures. Thorburn showed from a very early age a talent for taking likenesses, and it is said that when only ten years old he drew those of his friends. He studied at Edinburgh under Sir William Allan, and twice carried off the first prize at the Scottish Academy. He came to London in 1836, studied at the Royal Academy, and soon rose into repute as a painter in miniature. Between 1837 and 1880 Thorburn exhibited 247 miniatures at the Royal Academy. The Prince Consort and the Queen both sat to him, the latter in 1845, and again, with two of her children,

in 1848. Thorburn was elected an Associate of the Royal Academy in 1848, and in 1855 won a first-class gold medal at the Paris Universal Exhibition. After the introduction of photography he executed large portraits in oil and in chalk with success.

Thornhill (Sir James).—B. Melcombe Regis, 1676; D. near Weymouth, 13th May, 1734; S. Highmore; P. history. His father, who belonged to an old county family in Dorsetshire, having dissipated his property, James Thornhill, by his own desire, was placed by his uncle, the celebrated medical man, Dr. Sydenham, under Highmore to study painting, in which he made rapid progress. He was patronised by Queen Anne, who appointed him her Sergeant Painter, and caused him to receive a commission to paint the interior of the dome of S. Paul's. He painted also the great hall at Blenheim, was employed as an architect to build the mansion at Moor Park, which he also decorated with paintings, and was engaged from time to time, from 1708 to 1727, in decorating the Great Hall at Greenwich Hospital. About 1715 he visited Holland, Flanders, and France, and began to form the collection of works of art which was in his possession at the time of his death. In addition to the large works mentioned above, he painted the altar-pieces at All Souls' and Queen's Colleges, Oxford.

Thornhill was knighted by George I. in 1720, and was so successful in his profession that he repurchased the family estates, and was elected Member for Melcombe Regis in the first Parliament of George I. Having failed to induce the King and the Government to found a Royal Academy, he, in 1724, opened a school for artists in his own house, under the title of the Society of British Artists. Through some intrigue he lost his official position, and retired to a mansion he had built on his property near Weymouth. Hogarth, who married his daughter clandestinely, and his contemporaries, praised the works of Thornhill, and it must be admitted that they show invention and even genius; yet posterity has not confirmed their opinion, although his paintings have perhaps been judged too severely. Thornhill etched a few plates.

Owing to his being so much employed on large works, easel-pictures by Thornhill are rare. His own portrait, by himself, was sold at Hand's sale, in 1872, for £4 10s.

Thulden (Theodoor van).—B. Bois-le-Duc, 1606; D. probably 1676; S. Rubens; P. history, kermesses, and genre. He went

while young to Antwerp, and became a scholar of Rubens, who employed him at the Luxembourg. He was received as a Master in the Guild of S. Luke at Antwerp in 1626-27, and had the right of citizenship in 1636. In Paris he painted some important pictures for the Mathurins. He married, in 1635, at Antwerp, the daughter of Henri van Balen, the painter. He became Doyen of S. Luke in 1639-40. In 1648 Van Thulden was called to The Hague, and decorated the House in the Wood. He also made the designs for the windows that Jean de la Baer painted for the Chapel of the Virgin, in the Church of S. Gudule, at Brussels. His early pictures are his best, before he became influenced by French art. Van Thulden engraved.

At Pommersfelden's sale, in 1867, "Roxane and Adolonius," by Van Thulden, with the accessories painted by Kalf, was sold for £190.

Thys.—*See* **Tyssens.**

Tiarini (Alessandro).—B. Bologna, 1577; D. Bologna, **1668**; S. Fontana, Cesi, and Passignano. This artist, besides working under very able masters, had the advantage of receiving advice from L. Carracci. After painting at Parma, Cremona, and Modena, he settled at Reggio, and received commissions from many parts of Italy. Many of his works are at Bologna. He was of a grave and melancholy character, and his works, although admirable as regards invention and drawing, are painted in a low yet harmonious tone of colouring.

Tidey (Henry F.).—B. Worthing, 7th January, 1815; D. 21st July, 1872; S. ——; P. history, portraits, etc. This water-colour painter was the son of a schoolmaster at Worthing. He appears to have been almost self-taught. In 1839 he exhibited for the first time, and between that year and 1869, of pictures classed as "miniatures," although many were of a large size, he had sixty-seven at the Royal Academy, one at the British Institution, and ten in Suffolk Street. In 1859 he sent to the last-named "The Feast of Roses," which was purchased by the Queen. He had been previously elected an Associate of the Institute of Painters in Water-Colours, and in that year became a full member. He excelled in representing groups of children.

The only price we can give at which any work of Tidey's was sold by auction is £152 5s. paid for "The Night of the Betrayal," at the sale by his executors in 1873.

Tiepolo (Giovanni Battista), called also Il Tiepoletto.—B. Venice, 1692: D. Madrid, 1769-70; S. G. Lazzarini; P. history. This artist was the most distinguished painter of the Venetian School in the last century. He is said to have been a good artist when only sixteen. The works of Paolo Veronese were his models, and he painted with spirit and facility. After executing a great number of works of importance at Milan and other cities in Italy, he went to Spain, where he produced some of his best pictures. They are numerous, and among them is a fine "Finding of Moses," now in the Gallery at Edinburgh.

Pictures by G. B. Tiepolo have been sold by auction at the following prices:

			£	s.	d.
Triomphe de Flore, De Heineken's sale	1757	...	50	0	0
Raising of Lazarus, Standish's sale	1827	...	29	8	0
Antiochus with Seleucus and Stratonice, Lord Liverpool's sale ...	1829	...	27	6	0
The Virgin and Child, with Saints, G. W. Taylor's sale	1832	...	15	15	0
The Vision of Pope Leo, when saved from shipwreck, S. Rogers's sale	1856	...	28	7	0
Coriolanus and the Roman Matrons (sketch), Lord Northwick's sale	1859	...	13	13	0
S. Carlo Borromeo at the Hospital Gate (sketch), Lord Northwick's sale	1859	...	5	5	0
S. Vincent de Paul Preaching, Barnewall's sale	1859	...	59	17	0
A Marriage Ceremony in Italy, Scarisbrick's sale	1861	...	26	5	0
Martyrdom of S. Agnes, 73in. by 52in., Munro's sale	1878	...	105	0	0
Virgin and Child, with angels, 94in. by 60in., Munro's sale	1878	...	99	15	0
Two studies for pictures, Lord Dudley's sale	1884	...	152	5	0
Supper at Emmaus and The Adoration of the Magi, Denison's sale	1885	...	162	15	0
Immaculate Conception	1893	...	540	0	0

Tiepolo (Giovanni Domenico).—B. Venice, 1727; D. ——; S. his father; P. history and portraits. He was the son of Giovanni Battista, with whom he went to Spain. G. D. Tiepolo's works resemble those of his father. He was successful as an etcher.

Tilburg, Tilborg, Tilborch, or **Tilborgh (Gilles van).**— B. Brussels, 1625 (?); D. 1678 (?); S. probably Teniers; P. meetings, kermesses, and landscapes. Immerzeel and Kramm, the two Dutch writers, differ regarding this artist. The former maintains that there was but one painter of the name, while the latter asserts that the dates on pictures differ too much for them all to have been painted by one man, that there was a Tilborgh, born at Antwerp, in 1570 or 1578, who died in 1622 or 1632, and that he was the father of Gilles, who was inscribed as a franc-maître in the register of the Guild of S. Luke at Brussels, in 1654. He painted similar subjects to those chosen by David Teniers the younger; but often introduced figures 12in. or 15in. in height. His pictures are well composed and coloured. In the village festivals there are often an immense number of figures, which are spirited, yet not touched with the peculiarly light and effective handling of Teniers.

Pictures by Tilburg have been sold as follow:

		£	s.	d.
Portraits of Tilburg and his family, Slade's sale	1801 ...	24	3	0
Portrait of Tilburg, with his Wife and Family, Slade's sale ...	1801 ...	8	8	0
A Dutch Carnival Meeting	1802	5	0	0
A Village Feast, Comyns's sale ...	1815 ...	65	2	0
Interior, with boors playing at draughts, Oxenden's sale ...	1839 ...	42	0	0
Réunion de Famille, Van den Schrieck's sale	1861 ...	80	0	0

Tillemans (Peter). — B. Antwerp, 1684; D. Norton, in Suffolk, 5th December, 1734; S. ——; P. landscapes, figures, and animals. He was the son of a diamond-cutter, and in 1708 came to England, where he was employed by a dealer to copy the works of Teniers. He painted seaports, landscapes, hunting scenes, races, and animals, and was much employed to paint the country seats of the nobility, into which he introduced the portraits of their owners and their horses and dogs—among others, one of Chatsworth for the Duke of Devonshire. These pictures are painted in a low tone, and admirably finished. He made also many drawings in Indian ink to illustrate books.

Tillemans's pictures have been sold as under:

		£	s.	d.
A small landscape, with horse and figures	1802 ...	3	13	6
A landscape and figures	1803 ...	5	15	6

		£	s.	d.
Portrait of Queen Anne, proceeding in her state coach to Parliament	1827 ...	6	10	0
View of the old House of Lords, with the portrait of Queen Anne and other persons	1827 ...	26	5	0
A battle-piece	1830 ...	2	2	0
Ditto, before the walls of a city ...	1830 ...	6	6	0

Tilson (Henry).—B. Yorkshire, 1659; D. 1695; S. Lely; P. portraits. He was a grandson of the Bishop of Elphin, went to Italy in company with Dahl, and studied there seven years, He was at Rome in 1687. On his return to England he painted many portraits, most of which are in the Northern Counties. Some have been engraved. His own portrait, painted by himself, was at the Great Exhibition at Leeds in 1868. It was somewhat stiff and rather heavy in colour.

Timoteo da Urbino.—*See* **Vite.**

Tintoretto (Domenico Robusti, called).—B. Venice, 1562; D. Venice, 1637; S. his father; P. history and portraits. Domenico was the son of Jacopo Robusti, known as "Il Tintoretto," and was himself most known by that name. Although he did not possess genius equal to that of his father, Domenico's reputation as a painter has suffered somewhat by being the son of so celebrated an artist. Many of his pictures of historical subjects, at Venice, Florence, and Ferrara show that he was by no means much inferior to Jacopo, and as a painter of portraits often nearly his equal. Towards the end of his life his right hand was paralysed, yet he continued to paint with his left, but his works then became mannered.

Tintoretto (Il), Jacopo Robusti, called.—B. Venice, 1512; D. Venice, 1594; self-taught; P. history and portraits. This great artist was the son of a dyer in Venice, and from that circumstance was known as "Il Tintoretto" (the little dyer), a nickname which he rendered so famous. He was admitted, when very young, into the school of Titian, from which, however, he was soon dismissed, probably for some fault, as it is absurd to believe that Titian, who was born in 1477, and consequently was thirty-five years older than Tintoretto, and was famous as a painter when the latter was twelve or fifteen, could be jealous of the boy at that age. It is much more probable that the independent and aggressive character which Tintoretto showed throughout his life displayed itself in a want of self-control,

or in disobedience, which Titian was not at all the man to tolerate.

The astonishing statements which were first made by Italians, and which have been since repeated by English writers—that upon being dismissed from Titian's school Tintoretto hired a studio of his own, over the door or on the wall of which he inscribed, "Il disegno di Michel Angelo ed il colorito di Tiziano," that he spent "much money" in procuring casts from Florence, and studied modelling and anatomy—must be received with caution. Except Vesalius and Fra Paolo, there were few anatomists at Venice in those days. What young Tintoretto may have done was to work in some modeller's shop, where he had an opportunity of drawing from casts and perhaps occasionally from a dead body; and what he certainly did, as his drawings show, was to draw diligently from the thousands of living models, often only partially clothed, which the quays and markets of Venice then afforded him. Had he not done that, he would never have acquired such wonderful facility in drawing the human figure in all sorts of positions, and, above all, in motion. By some means he became, at an early age, capable of executing large works in painting; and, as he did that for little more than the cost of the materials, only few contemporary painters in Venice could compete with him. When only thirty-seven he painted, for the Scuola di S. Marco, his masterpiece, "Il Miracolo della Schiavo," now in the Academy of Venice. The finished sketch for this celebrated picture is in the possession of the Baroness Burdett-Coutts, and has been exhibited several times. Tintoretto only signed three pictures, the above-mentioned "Miracle of the Slave," a "Crucifixion" (engraved by Agostino Carracci), and "The Marriage at Cana," now in the Church of S. Maria della Salute at Venice.

It is but natural that the works of an artist who painted so many large pictures—his "Paradise," at Venice, is one of the largest oil-paintings in the world, the sketch for which is in Paris—should vary very much in quality. Annibale Carracci observed, with justice, that "Tintoretto was sometimes equal to Titian, and at others inferior to Tintoretto." There is also as much diversity in their size and manner of execution, for there are a few small pictures and drawings by him as highly finished as miniatures, and he etched a small portrait of the Doge Ciconia. This last is very rare. As a painter of portraits, moreover, Tintoretto ranks high, and there is a fine example of his work of that class in our

National Gallery. Tintoretto had few pupils, one of the best known being Rottenhamer.

In a list of about eighty pictures by Tintoretto, sold by auction in London and Paris since 1740, the prices have ranged from £5 8s. for a portrait of Gabriel Falopius, in 1801, to £1155 for the portrait of an admiral in armour, at the Duke of Hamilton's sale in 1882.

		£	s.	d.
Jesus parmi les Docteurs, Carignan's sale	1742 ...	32	0	0
Le Veau d'Or, Tallard's sale ...	1756 ...	65	0	0
Baptism of Jesus, Count Schulemburg's sale...	1775 ...	53	11	0
Christ Driving out the Money-changers, Bernard's sale ...	1783 ...	32	12	0
A Sacrifice, 32in. by 50in., Dundas's sale	1794 ...	22	11	0
Raising of Lazarus, 32in. by 40½in., Dundas's sale	1794 ...	51	9	0
Ecce Homo, Calonne's sale	1795 ...	37	16	0
Raising of Lazarus	1795 ...	168	0	0
Christ feeding the Multitude, Sir Joshua Reynolds's sale	1795 ...	58	0	0
Offering in Temple	1799 ...	20	0	0
Portrait of Gabriel Falopius, Earl of Bessborough's sale	1801 ...	8	8	0
Last Supper, a sketch, Earl of Bessborough's sale	1801 ...	30	9	0
Raising of Lazarus	1801 ...	37	16	0
The Golden Calf	1801 ...	25	4	0
The Marriage Supper, 32in. by 48in., Purling's sale	1801 ...	89	5	0
Adoration of the Shepherds, 79in. by 12?in., Purling's sale	1801 ...	94	10	0
A Pieta, Sir W. Hamilton's sale ...	1801 ...	32	11	0
Pontius Pilate Acquitting Christ, a sketch for the great picture at Venice	1801 ...	14	14	0
The Last Supper, Guy Head's sale...	1802 ...	32	11	0
The Last Judgment, sketch, from the Orleans Collection, Duke of Bridgwater's sale...	1802 ...	42	0	0
The Marriage at Cana, Clarke and Hibbert's sale	1802 ...	46	4	0
The Adoration of the Magi, Graves's sale	1803 ...	37	16	0
S. Sebastien, Graves's sale	1803 ...	21	1	0

			£	s.	d.
Battle at a bridge	1803	...	11	0	0
The Adoration of the Magi, Boxellis's sale	1804	...	64	1	0
Portrait of a nobleman, hand on sword, from Barberini Palace	1805	...	158	0	0
Samson and Delilah, Westall's sale...	1807	...	41	0	0
Portrait of a Doge	1809	...	126	0	0
Jupiter and Leda, Willett's sale ...	1813	...	162	15	0
Doge returning from Marrying the Adriatic, Westall's sale	1813	...	105	0	0
Jupiter and Leda, Delahante's sale	1814	...	220	10	0
The Descent from the Cross, Knight's sale	1819	...	141	15	0
Christ Scourged, 12in. by 9½in., B. West's sale...	1820	...	37	0	0
Christ and Mary Magdalen, Balme's sale	1823	...	32	12	0
Portrait of a Venetian, Cholmondeley's sale...	1831	...	33	12	0
Christ and His Disciples, Coesvelt's sale	1837	...	100	0	0
The Descent from the Cross, Knight's sale	1839	...	37	16	0
Doge et sa famille, Aguado's sale ...	1843	...	60	0	0
Nativity of La Scuola di S. Rocco (study for ceiling), Hayter's sale	1845	...	21	0	0
Crucifixion, from the Escorial ...	1847	...	100	0	0
Balthazar Zeno and two sons, Faccioli's sale	1852	...	9	9	0
Portrait of La Grandedenigo and her daughter, Faccioli's sale ...	1852	...	12	0	0
The Miracle of S. Mark, 36in. by 54in. (the finished study for the great picture of Venice), from W. Y. Ottley's Collection, now in the possession of Baroness Burdett-Coutts, S. Rogers's sale	1856	...	430	10	0
Noli Me Tangere, Baillie's sale ...	1858	...	141	15	0
Portrait of a Doge, seated, Lord Northwick's sale	1859	...	13	13	0
Portrait of Doge Vernieri, who commanded at Lepanto in 1571, Lord Northwick's sale	1859	...	12	12	0
Passion of Christ, Revelation of S. Bridget, Lord Northwick's sale	1859	...	39	18	0

		£	s.	d.
Portrait of Titian, three-quarter length, black dress and mantle, Lord Northwick's sale	1859 ...	40	19	0
Portrait of Andrea del Barbadicus, Lord Northwick's sale	1859 ...	28	0	0
Annunciation, Rutley's sale... ...	1863 ...	63	0	0
Raising of Lazarus, Rutley's sale ...	1867 ...	76	13	0
Worship of Golden Calf, Rutley's sale	1867 ...	74	11	0
Resurrection, Rutley's sale	1867 ...	88	0	0
Finding of Moses, Earl of Dunmore's sale	1870 ...	149	2	0
Adam et Eve, San Donato sale ...	1870 ...	240	0	0
Portrait of Paolo Veronese (whole length), Partridge's sale... ...	1874 ...	252	0	0
Portrait of Doge Antonio, Lord Malmesbury's sale	1876 ...	84	0	0
Deposition, 43¾in. by 34½in., Munro's sale	1878 ...	120	15	0
Candaules and Gygis, 52½in. by 57in., Munro's sale	1878 ...	73	10	0
The Entombment, 70in. by 84in., from Fesch Collection, Owen's sale	1881 ...	54	0	0
The Queen of Sheba and Solomon, 85in. by 48in., Duke of Hamilton's sale	1882 ...	346	10	0
Moses Striking the Rock, 46in. by 70in., Duke of Hamilton's sale...	1882 ...	110	5	0
Portrait of an admiral in armour, 54in. by 43in., Duke of Hamilton's sale	1882 ...	1155	0	0
Deposition, with donors, 43in. by 60in., Duke of Hamilton's sale	1882 ...	189	0	0
Christ Washing Disciples' feet, 79in. by 160in., Duke of Hamilton's sale	1882 ...	157	10	0
Portrait of a Venetian in armour ...	1883 ...	50	8	0
Presentation in the Temple, 60in. by 71in.	1883 ...	33	12	0
Raising of Lazarus, 40in. by 48in., Graham's sale	1886 ...	120	15	0
Finding of Moses, 12in. by 26in., Graham's sale	1886 ...	173	5	0
Deposition, 48in. by 36in., Graham's sale	1886 ...	99	15	0

		£	s.	d.
Jupiter Nursed by Nymphs, 14in. by 34in., Graham's sale	1886 ...	420	0	0
Portraits, a mother and four sons, 60in. by 72in., Graham's sale ...	1886 ...	112	0	0
Virgin and Child in Glory, saints below, 15in. by 7½in., arched, Duke of Marlborough's sale ...	1886 ...	26	5	0
War Galleys, Bentinck's sale ...	1891 ...	262	0	0
Adam and Eve, Dudley's sale ...	1892 ...	640	0	0
Venetian admiral, Mildmay's sale ...	1893 ...	997	0	0

Tintoretto (Marietta Robusti, called).—B. Venice, **1560**; D. Venice, 1590; S. her father; P. portraits and history. She was the daughter of Jacopo Tintoretto, and became eminent as a musician, yet abandoned that profession to devote herself to painting. Although she succeeded well in the historical style, she soon restricted herself entirely to painting portraits, mostly those of the nobility in Venice. The Emperor Maximilian and Philip II. wished her to visit their courts, but she was devotedly attached to her father and refused such tempting offers, as they entailed her leaving him. That he had equal affection for her is shown by the fact that, having probably no satisfactory likeness of her, he painted one of her when lying dead. She had married and died young.

As regards Marietta's portraits, the drawing in them is delicate and free, and seems to have been formed on the antique, the colouring is brilliant, and the execution spirited, yet so exact that they appear to have been good likenesses.

Tisi (Benvenuto).—*See* **Garofalo.**

Titi (Santi di).—*See* **Santi di Titi.**

Titian (Francesco Vecellio).—B. Pieve di Cadore, **1475**; D. Pieve, 1560; S. Zuccati and the Bellini; P. history and portraits. He was the elder brother of the great Titian, had the same masters, and became a good painter, but for a time was a soldier, and afterwards a merchant. He, however, never abandoned painting entirely, and produced quite a number of works both in fresco and in oil.

Titian (Marco Vecellio), known as Marco di Tiziano.—B. Venice; D. ——; S. Titian; P. history and portraits. He was the nephew of Titian, and a painter of good reputation. Aspetti Vecellio was another nephew of Titian, and a distinguished sculptor at Padua. He is buried at Pisa.

Titian (Orazio).—B. Venice, between 1525 and 1530; D. Venice, 1576; S. his father; P. history and portraits. He was the son of Titian, and became a good painter, especially of portraits.

Titian (Tiziano Vecellio, commonly called).—B. Capo del Cadore, 1477; D. Venice, 27th August, 1576; S. Zuccati and the Bellini; P. history, mythological subjects, and landscapes. This celebrated painter was a member of the family named Gueccello or Vecellio, established in the valley of Cadore, a portion of the Tyrol which then belonged to the Venetian Republic. The family had already produced more than one person locally distinguished, among others S. Tiziano, Bishop of Oderzo. Titian was the son of Gregorio di Conte Vecellio, and was born in one of the most beautiful valleys of the Tyrolese Alps. Little is known of his life as a child, yet there is a tradition that he showed extraordinary precocity and a taste for drawing, which caused his father to place him, when he was about ten years of age, under Sebastino Zuccati, of Treviso, to learn the painter's art. Titian left him to study under Gentile and Giovanni Bellini, the last being his principal instructor. Giorgione (Giorgio Barbarelli of Castel Franco), who probably was born in the same year as Titian, was his fellow-pupil in the school of Giovanni Bellini. It is necessary to bear the above facts in mind, because of the rivalry which afterwards arose between these two pupils of the Bellini. It has been justly observed that it was the natural qualities of the vigorous race of men to which he belonged, combined with the effect produced upon his mind by the state and splendour of Venice, and the life of her citizens, that moulded Titian into the great artist which he became, and enabled him to invest the scenes he represented in his pictures, and the actors in them, with a grandeur or dignity befitting them. Although nearly of the same age, the development of the genius of Titian appears to have been slower than that of Giorgione, as the first authentic record of his employment on any work of great importance is that of his having painted part of the decorations on the exterior of the Fondaco dei Tedeschi, the German merchants' exchange and warehouses, apparently as an assistant to Giorgione, to whom, as a painter of generally acknowledged ability, had been entrusted the execution of such an extensive work. This was in 1507.

Titian had, nevertheless, after leaving the school of the Bellini,

painted pictures for churches and portraits which partook more or less of the style of the Bellini. Among the latter was that of Catherine, Queen of Cyprus, who bequeathed that kingdom to the Venetian Republic. William Woodburn saw also, about fifty years ago, in the collection of General Boutelin at S. Petersburg, a whole-length portrait of the "Doge Grimani" by Titian, dated 1494.

The death of Giorgione in 1511 left Titian without a rival in that style of painting which they had adopted, and it was only natural that to him should be entrusted the completion of what Giorgione had left unfinished. Although Giovanni Bellini did not die until the 6th December, 1516, it also naturally followed that Titian should have assigned to him the works which Bellini was unable to paint, owing to his age, in 1513, as well as, six days after Bellini's death, the annuity of a hundred ducats which Bellini had received from the Senseria of the above Fondaco, the holder of which was bound to paint for eight crowns the portrait of any Doge elected in his time. The date of the portrait at S. Petersburg, however, shows that as Grimani only succeeded Loredano (whose portrait by Bellini is in the National Gallery) in 1521, Titian must have painted the portrait of Grimani seven years before he became Doge. Titian had already shown how capable he was of succeeding the above great painters by the frescoes with which he decorated the Scuola di S. Antonio, at Padua, and his magnificent "Assumption of the Virgin," painted in oil in 1516 for the great altar of the Church of S. Maria de' Frari, which is now in the Academy at Venice. That he also painted portraits in pastels is proved by a letter written by Paulus Jovius to Pietro Aretino in 1546.

From about 1515 Titian became the chief painter in Venice, and it is only possible, without greatly extending this notice, to do more than give the dates of the principal events in his life, and particulars of a few of his more famous pictures. In 1516 he was invited by Alfonso Duke of Ferrara to his court, and painted, among other pictures, for him the "Bacchus and Ariadne," now in the National Gallery, and a portrait of the poet Ariosto, who mentions Titian in the "Orlando Furioso." In 1528 he produced his masterpiece, the picture of "S. Peter Martyr," for the chapel of that saint, in the Church of SS. Giovanni e Paolo, which perished when that church was burned in August, 1867. There remain, however, old copies of it, and some studies Titian made for it. Charles V. having come to Bologna in 1530, to receive

the Imperial Crown from the hands of Pope Clement VII., Titian was, on the recommendation of his intimate friend Pietro Aretino, summoned to that city to paint a portrait of the Emperor, and was again called by him in 1532. Among other rewards, Titian received the diploma, signed by Charles at Barcelona, May 10th, 1533, by which he was created a Count Palatine of the Empire, and a Knight of the Order of S. Iago. It may be useful to state here that the balance of evidence is against Titian's ever having been in Spain, although Cean Bermudez assumes that he went with the Emperor to Barcelona. Before his return to Venice, Titian accompanied Federigo Gonzaga to Mantua, and visited Asti. He next resumed his work at the Doges' Palace in Venice. At that time Titian had there for rivals such formidable artists as Sebastiano del Piombo, Pordenone, Paris Bordone, Tintoretto, and Paolo Veronese, yet he maintained his superiority to all of them for the remainder of his life.

In 1543 Titian was called by Pope Paul to Ferrara to paint his portrait. Paul also invited him to Rome, but it was not until 1545 that Titian could profit by the invitation. Titian was received with much honour in Rome, and during his stay in that city Michael Angelo paid him a visit. He returned to Venice, where he arrived in 1546, by way of Florence. The Emperor again requested his attendance when at Vienna in 1548. Titian arrived there early in that year, remained in that city until June, and returned to it in October, 1550. He was also with the Emperor at Innsbruck, about September, 1555, during one of the sessions of the Council of Trent. After the abdication of Charles, his son, Philip II., was as strong a supporter of Titian as Charles. He admired and acquired many of the artist's pictures. Philip IV. also bought several, in England, at the sale of Charles I.'s pictures, and, even now, there are still above forty pictures or portraits by Titian in the Museo at Madrid, to which must be added many formerly there but now at Vienna. During the remainder of his life, with the exception of a short journey into the Friuli in 1557, and one to Cadore in 1565, Titian remained in Venice. The most active portion of his life as an artist appears to have been between 1550 and 1565, and the number of pictures he painted between those years was very large. He, moreover, worked up to the conclusion of his long life, as when Henry III. of France was in Venice in 1574, and paid him a visit at his house, he found the aged painter still busy at his easel. He,

however, never finished the picture upon which he was then engaged: it was completed after Titian's death, and is now in the Academy at Venice. The subject is "The Entombment."

Titian died of the plague at the great age of ninety-nine. He had three children by his wife Cecilia, who died in 1530—Pomponio, Orazio, and Lavinia. The eldest was a priest, and survived him; Orazio died of the plague which killed his father; and Lavinia, who was married, in 1547, to Cornelio Scarnelli, died in childbirth at the age of 30. Marco di Tiziano was his nephew.

That Titian's method of painting varied very much is certain, from the contradictory accounts that are given of it; and it is no less certain that he bestowed extraordinary care on the sketches and the preparation for his pictures. When Hecquin transferred from panel to canvas the "S. Peter Martyr," which Misson, who saw it in Italy in 1695, says was already then much obscured, he found that many alterations had been made in the original design, which appeared to have been done with a pen on the white ground with which the panel was covered. There is also a pen-drawing in the British Museum which differs from the finished picture, and the writer of this notice had one in red chalk which differed from both.

It would be useless to dwell here upon the beauties of Titian's pictures. They have excited more general admiration in every country in Europe than that produced by the works of any other master. His landscapes also are very fine, and often have quite a modern look, owing to the dresses and occupations of the country people introduced into them, which are so much more appropriate in Italian landscapes than the mock classical figures used indiscriminately by many painters.

The degree of skill which Titian reached as a colourist has been generally admitted; and his drawing, like that of Rubens, is always elegant, and well suited to his subject. When they drew for engravers, they both proved that they were not so ignorant or careless in that respect as the followers of Michael Angelo, whose pictures have little to recommend them, asserted.

Many Italians were at some time pupils of Titian, and among the Flemings were Calcar, Barent, and Lambert Zustris, who made copies of his works, and imitated his manner very closely.

In the lists of the prices paid at auctions, in London and Paris, for pictures attributed to Titian since 1761, they vary from £7 7s., for a portrait of Verdezotti at Biondi's sale in 1776, to

£2520, paid at a sale in 1892, for "A Mother and Child." The following produced £200 and upwards:

		£	s.	d.
Adrien VI. et Charles Quint, Gaignat's sale	1768 ...	200	0	0
Venus and Adonis, sale in London...	1772 ...	378	0	0
Diane et Acteon, Conti's sale ...	1777 ...	280	0	0
Holy Family, SS. John and Elizabeth, from Charles I.'s Collection, sale in London	1787 ...	493	0	0
The portraits of two dogs belonging to Titian, W. Beckford's sale ...	1789 ...	231	0	0
The Adoration of the Shepherds, sale in London	1792 ...	252	0	0
The Adoration of the Shepherds, from the Borghese Palace, W. Y. Ottley's sale	1801 ...	735	0	0
Virgin and Child and S. Catherine, from Borghese Palace, W. Y. Ottley's sale	1801 ...	1155	0	0
The Chess-players, Earl of Bessborough's sale	1801 ...	231	0	0
The Stratagem of Pharaoh's Daughter, Guy Head sale	1802 ...	735	0	0
Noli Me Tangere, from the Orleans Collection, Duke of Bridgewater's sale	1802 ...	262	10	0
Holy Family, with Saints, from the Aldobrandini Palace, Rome, Clarke and Hibbert's sale ...	1802 ...	420	0	0
Portrait of a Gentleman, from Borghese Palace, sale in London ...	1804 ...	246	15	0
Virgin, Child, and S. Catherine (Ottley's picture), sale in London	1804 ...	414	15	0
The Flagellation of Christ, from Barberini Palace, sale in London	1805 ...	241	0	0
The Rape of Proserpine (bought in)	1806 ...	1527	10	0
Holy Family, Lord Rendlesham's sale	1806 ...	210	0	0
Entombment, Lord Rendlesham's sale	1806 ...	245	0	0
Portrait of a Gentleman holding book, from Borghese Palace, Fagon and Grignon's sale	1806 ...	246	15	0
Venus, Vulcan, and Cupid (bought in), Blakey's sale...	1807 ...	231	10	0
Adoration of the Magi, from Balbi Palace, Wilson's sale	1807 ...	210	0	0

		£	s.	d.
The Daughter of Herodias, from Doria Collection, Sullivan's sale	1808 ...	252	0	0
Adoration of the Kings, from Charles I.'s Collection, W. Porter's sale	1810 ...	546	0	0
Ariadne in Naxos, W. Porter's sale	1810 ...	1575	0	0
Titian's Mistress on a Couch, in a landscape, W. Porter's sale ...	1810 ...	304	10	0
Holy Family, in landscape, from Borghese Palace, Campion's sale	1810 ...	304	10	0
Venus on Couch, from Borghese Palace, Campion's sale	1810 ...	1102	10	0
Rape of Europa, Campion's sale ...	1810 ...	309	15	0
Portrait of Sophonisba, 48in. by 36in., Lord Kinnaird's sale	1811 ...	588	0	0
Europa, study for Orleans picture, Ottley's sale	1811 ...	283	10	0
Adoration of the Kings, from Charles I.'s Collection, Ottley's sale ...	1811 ...	294	0	0
Portrait of Charles V., W. Willett's sale	1813 ...	231	0	0
Venus and Cupid, Poole's sale ...	1813 ...	262	10	0
Il Riposo, from Cardinal Mazarin's Collection, Delahante's sale ...	1814 ...	1514	0	0
Perseus and Andromeda, Turner's sale	1814 ...	362	0	0
The Last Supper, 29½in. by 40in., B. West's sale	1820 ...	456	15	0
The Death of Acteon, 49in. by 71in., B. West's sale	1820 ...	1785	0	0
Noli Me Tangere, from the Orleans Collection, Campernowne's sale	1820 ...	330	15	0
Holy Family, from Da Lezze Chapel at Venice, Reghellini's sale ...	1821 ...	378	0	0
Marriage of S. Catherine, from Mantua Collection, Reghellini's sale	1821 ...	367	10	0
The Enamoured Physician, Mme. Murat's sale	1823 ...	735	0	0
Landscape and Figures, sale in London	1823 ...	283	15	0
The Last Supper, 29½in. by 40in., sketch, B. West's sale	1824 ...	262	10	0
Virgin and Child and Magdalen, Lord Radstock's sale	1826 ...	273	0	0
The Daughter of Herodias, from the Aldobrandini Palace, Lord Radstock's sale	1826 ...	1890	10	0

		£	s.	d.
Titian's Doge, Duke of Bedford's sale	1826 ...	283	0	0
The Triumph of Love, circular, Udny's sale	1829 ...	299	5	0
A family of three persons, Cholmondeley's sale	1831 ...	200	0	0
The Rape of Proserpine, from Orleans Collection, engraved by Zustris, Coesvelt's sale	1837 ...	409	12	0
Holy Family, in landscape, from Orleans Collection, sale in London	1842 ...	430	0	0
Venus and Adonis, Fitzhugh's sale	1844 ...	300	0	0
Riposo, Penrice's sale	1844 ...	210	0	0
The Woman Taken in Adultery, Penrice's sale	1844 ...	682	10	0
Tarquin and Lucretia, from Orleans Collection, 73in. by 56½in. Bute's sale	1845 ...	735	0	0
La Vierge aux Roses, from Ottley's Collection, Buchanan's sale ...	1846 ...	252	0	0
Virgin, Child, and S. Catherine, called La Vierge au Lapin, Hickman's sale	1847 ...	250	0	0
Portrait of Duchess of Parma and Page, whole length, Hickman's sale	1847 ...	220	10	0
Tarquin and Lucretia, 73in. by 56½in., Conyingham's sale	1849 ...	525	0	0
Portrait of Titian, with statue of Venus in the background, Lord Ashburnham's sale	1850 ...	388	0	0
Le Denier de César, Marshal Soult's sale	1852 ...	2480	0	0
Rape of Europa, study for the Orleans picture, Jones's sale	1852 ...	288	15	0
Portrait of Philip II. of Spain, Louis Philippe's sale	1853 ...	210	0	0
Equestrian Portrait of Charles V., in tilting armour, S. Rogers's sale	1856 ...	204	15	0
The finished study for La Gloria di Tiziano, S. Rogers's sale ...	1856 ...	283	10	0
Europa, study, from D. Turner's Collection, Braime's sale ...	1856 ...	341	5	0
Tarquin and Lucretia, from Charles I.'s Collection, Lord Northwick's sale	1859 ...	414	15	0

		£	s.	d.
Dead Christ, Virgin, and six figures (doubtful), Brett's sale	1864 ...	640	10	0
Portrait of Duchess of Parma and Page (whole length), (bought in), Bishop's sale	1866 ...	241	10	0
Portrait d'homme avec une cuirasse, Pommersfelden's sale	1867 ...	620	0	0
La Sommeil de l'Enfant Jésus, Lochis's sale	1868 ...	600	0	0
Titian's Daughter, black dress, spaniel at her feet (whole length), Webb's sale	1869 ...	845	0	0
Another of her, crimson velvet dress, holding a book, Tong Castle sale	1870 ...	199	10	0
Riposo, in landscape, 18in. by 24½in., Munro's sale	1878 ...	367	10	0
Tarquin and Lucretia, from Charles I.'s Collection, sale in London ...	1879 ...	213	0	0
Holy Family and S. John, 32in. by 41in., Duke of Hamilton's sale	1882 ...	1207	10	0
Titian's Daughter, 39in. by 30in., Duke of Hamilton's sale ...	1882 ...	735	0	0
Portrait of Venetian Admiral, in armour, 49in. by 41in., Duke of Hamilton's sale	1882 ...	619	10	0
Venus and Adonis, from West's Collection, 70in. by 80in. (bought in), Miles's sale	1884 ...	1764	0	0
The Graces, 46in. by 47in., Miles's sale	1884 ...	220	10	0
Holy Family, S. John, and another saint, 32in. by 41in., Denison's sale	1885 ...	325	10	0
Tarquin and Lucretia, from Conyngham Collection, Nieuwenhuys's sale	1886 ...	430	12	0
Narcissus, Graham's sale	1886 ...	241	10	0
Cupid on Lion, in landscape, Graham's sale	1886 ...	241	10	0
A Mother and Child	1892 ...	2520	0	0

Tivoli (Rosa da).—*See* **Roos (Philipp Peter).**

Tixi.—*See* **Garofalo.**

Tiziano (Marco di).—*See* **Titian.**

Tobar (Alonso Miguel de).—B. Higuera, near Aracena, 1678; D. Madrid, 1758; S. Fazardo; P. history and portraits.

When this artist was young and learning to paint he applied himself with so much assiduity to copying the many fine pictures by Murillo which then adorned Seville, that ultimately he produced copies which were mistaken for original pictures by Murillo. But his talents were not alone shown in that manner, for he painted many portraits and a fine picture of the Virgin and Child with SS. Francis and Antony, for the Cathedral of Seville. Another of his pictures is charming. It represents the Virgin, in a pastoral dress, seated under a tree, feeding lambs on grass. When Philip V. visited Seville he was so much struck by the beauty of Tobar's works that, in 1729, he appointed him his Painter in Ordinary. This caused Tobar to settle at Madrid, where he lived up to the time of his death.

At Soult's sale, in 1852, "Jésus et S. Joseph," by Tobar, was sold for £45.

Tocqué (Louis).—B. Paris, 1696; D. Paris, 1772; S. Bertin; P. portraits. Tocqué, or Tocquet, was the son of a painter of architecture. He was received into the Academy in 1734. At the request of the Empress Elizabeth, he went to Russia, and painted portraits there, and in Denmark. Among the portraits by him is also that of Louis XV. when ten years old. Portraits by this painter are remarkable for the grace of the figures, which are well drawn and true in colour. Two of them were sold at an auction in London, in 1887, that of Mme. Salle, seated, for £850; and "Flower-gatherers," in the same sale, for £1000.

Tol (Dominic van).—B. ——; living in 1680; S. Gerard Dou; P. genre, interiors, and portraits. By some writers this artist is said to have been the nephew of Dou. It is certain that he was the latter's pupil. Like his master, Tol understood thoroughly the management of light and shade. In colouring he was fond of introducing vermilion and grey into the features of the persons he represented. They generally were in a humbler station in life than those painted by Dou or Mieris; they are often single figures, sometimes placed in a window, but then that is less ornamented than in pictures by those painters. Tol's pictures also vary very much in quality. A strong proof of the excellence of some of them is that they have been attributed to Dou.

Pictures by Tol are to be found in all the great galleries of Europe, and those offered at auctions have been sold at the following prices:

			£	s.	d.
Portrait du Peintre, Dubarry's sale	1774	...	26	0	0
Le Cordonier, Juvigny's sale ...	1779	...	30	0	0
Interior, old woman sewing, Gatton Park sale	1800	...	105	0	0
A Dutch family at their repast, Lady Holderness's sale	1802	...	23	12	0
Le Cordonier (the above picture), Savarin's sale	1802	...	32	0	0
Interior, children with a cat, formerly in the cabinet of the Empress Josephine at Malmaison, Walker's sale	1803	...	61	1	0
Interior, of a kitchen	1827	...	29	8	0
Interior, lady at her toilet, and attendant, after Gerard Dou, Esdaile's sale	1838	...	22	11	6
Intérieur, Rhond's sale	1861	...	57	0	0
Old woman seated with a basket of cherries, and girl holding her pinafore to receive them, Scarisbrick's sale...	1861	...	67	4	0
Man at window lighting a pipe, three figures in the room, Hind's sale	1870	...	139	13	0
Two children blowing bubbles, 10½in. by 8½in., Bredel's sale	1875	...	273	0	0
The Violin-player, dated 1667, Coulston's sale	1881	...	110	0	0
Interior, a cobbler, 12in. by 9½in., Duke of Hamilton's sale ...	1882	...	493	10	0
The Shoemaker, Field's sale... ...	1893	...	210	0	0

Toornuliet or **Torenuliet (Abraham).**—B. probably at Leyden, 1685; D. 1735; S. his father; P. portraits and genre. He was the son of Jakob Toornuliet, and painted both in oil and in water-colours. There are drawings by him in the latter medium, in which the figures are well drawn and coloured in a manner superior to the ordinary tinted drawings of his time.

Toornuliet or **Torenuliet (Jakob).**—B. Leyden, 1641; D. Leyden, 1719; S. his father; P. portraits and genre. He was the son of Abraham Toornuliet, a glass-painter. He had already acquired a good reputation as a portrait-painter, when he accompanied his friend, Nicolaas Rosendaal, to Italy. At Rome he studied the works of Raphael, and also colouring at Venice, and remained in Italy six years. On his return to Holland, his style, although very much improved by his visit to Italy, was not

appreciated by his countrymen, and he died in poverty. He married in Holland, and was the father of the second Abraham Toornuliet.

There are pictures by Jakob at Brunswick, Dresden, and Vienna; also engravings and etchings by him. He was the first master who taught Frans Mieris.

Topham (Francis William).—B. Leeds, April 15th, 1808; D. Cordoba, in Spain, March 31st, 1877; self-taught; P. figures and landscapes. When a boy Topham wished to become a painter, but his father apprenticed him to a writing engraver. At the age of twenty-one he came to London, and engraved from pictures for some years. He, however, gave up that branch of art to devote his whole time to painting. Topham was at first a member of the Institute of Painters in Water-colours, but left it in 1847, and was immediately elected an Associate of the Royal Academy, of which he became a full member in the following year. From that time he exhibited principally there. Between 1832 and 1858 he exhibited in all of pictures classed as "domestic," seven at the Royal Academy, three at the British Institution, and three in Suffolk Street. He chose the subjects of his pictures in Ireland, Scotland, Spain, and Italy.

Topham's works have always been much admired, as they are well drawn and coloured, while the figures and faces are expressive. They have been sold as follow:

		£	s.	d.
Throwing the Slipper, Bullock's sale	1870 ...	107	0	0
Refugees from Pompeii, Priestman's sale	1876 ...	94	10	0
Throwing the Slipper	1876 ...	105	0	0
Excavation at Pompeii	1878 ...	137	10	0
A Welsh Spring	1878 ...	117	12	0
The Irish Pattern, Connemara ...	1878 ...	703	10	0
The sketch for the above	1878 ...	126	0	0
Seaweed-gatherers	1878 ...	99	15	0
The preceding five at Topham's executors' sale				
Voices of the Sea	1878 ...	178	10	0
The First Step, Stevens's sale ...	1879 ...	131	5	0
The Wayfarers, J. Nield's sale ...	1879 ...	110	5	0
Flight from Pompeii, exhibited Royal Academy, Cox's sale	1884 ...	147	0	0

Water-colours by Topham have produced from £29 8s. for "Peasants, Children, and Grey Pony," at Rodgett's sale in 1859,

to £498 15s. for "The Gipsy Toilet," at Knowles's sale in 1877. The following have been sold for £200 and upwards:

		£	s.	d.
Spanish Letter-writer, 1854, Fairie's sale	1861 ...	210	0	0
Gleaners, five figures and white horse, Threlfall's sale	1864 ...	252	0	0
Returning from Peat Moss	1864 ...	220	10	0
Spanish Gipsies, 15¾in. by 19½in., Knowles's sale	1865 ...	215	5	0
The Gipsy Toilet, 30½in. by 20½in., Knowles's sale	1865 ...	498	15	0
Spanish Music, 15¼in. by 22½in. ...	1865 ...	252	0	0
Loitering Homewards, Craven's sale	1866 ...	273	0	0
A Spanish Posada, Rodgers's sale ...	1866 ...	210	0	0
The Passing Train, 22in. by 33in., Campbell's sale	1876 ...	315	0	0
Spanish Music, exhibited 1864, Clare's sale	1868 ...	220	0	0
Wayfarers, Jenkins's sale	1870 ...	265	0	0
Little Nell and her Grandfather, making bouquets, given by the artist, C. Dickens's sale ...	1870 ...	288	15	0
The Picador, Seville, 20½in. by 30½in., Murrieta's sale	1873 ...	378	0	0
Preparing for Bull-fight, 27in. by 41in., McLean's sale	1874 ...	341	5	0
The Holy Well, Quilter's sale ...	1875 ...	241	10	0
Little Nell in the Church-yard, Quilter's sale	1875 ...	325	10	0
Oliver Goldsmith, Quilter's sale ...	1875 ...	262	10	0
Dressing for the Fair, 22in. by 39in., Suther's sale	1876 ...	378	0	0
Spanish Gipsies, 15¾in. by 19½in., Knowles's sale	1877 ...	215	5	0
The Gipsy Toilet, 30½in. by 20½in. Knowles's sale	1877 ...	498	15	0
Outside the Church, Topham's executor's sale	1878 ...	210	0	0
Fountain at Seville, 14in. by 20in., Fleming's sale	1879 ...	241	10	0
Village Musicians, 20in. by 23½in., Brook's sale	1879 ...	288	15	0
The Spanish Gossips, Tyron's sale...	1880 ...	210	0	0
Water-carriers, Venice	1881 ...	210	0	0
Gipsy Fortune-telling, dated 1853, Bolckow's sale	1891 ...	210	0	0

Turbido or **Turbido (Francesco)**, called Il Moro.—B. Verona, 1486; D. Verona, 1536; S. Giorgione and Liberale; P. history and portraits. Probably called "the Moor" owing to his African cast of features. There is a portrait in chalk of him at Oxford. It is said that, having fought with someone at Venice, he was obliged to return to Verona, where he became the pupil of Liberale, who, at his death, made Francesco his heir. This artist must have acquired considerable skill at painting in the style of the different masters of his time, as pictures by him have been attributed to Giorgione, Moretto, and other great artists. Towards the end of his life, he painted after the designs of Giulio Romano, but such works are very inferior to those of an earlier date. He excelled as a portrait-painter, and there are fine examples of his talents in that respect at Munich and elsewhere, some of them attributed to other painters.

Toremuliet.—*See* **Toornuliet.**

Torrentius (Johannes).—B. Amsterdam, 1589; D. Amsterdam, 1640; S. ——; P. domestic scenes and still-life. This artist's early works were much admired; but after he had removed to Haarlem, his house became notorious by the debauchery practised in it, and he finished by preaching in favour of it. He was therefore arrested as a leader of the "Rosicrucians," and, after being tortured, sentenced to imprisonment for twenty years. By the intercession of Sir Dudley Carleton and Charles I., who probably did not believe the charges brought against him, and who addressed a letter in his favour to the Prince of Orange, Torrentius was allowed to come to England; but, not meeting with success as an artist here, he returned to Amsterdam, where he lived concealed until his death.

Tour (De la).—*See* **Delatour.**

Townley (Charles).—B. London, 1746; D. about 1800; S. ——; P. portraits. Although most known as a mezzotint engraver, Townley also painted portraits both in oil and in pastel. Some in the latter style he exhibited at the Free Society in 1782. He studied both at Rome and at Florence, and went in 1789 to Berlin, where he painted portraits in miniature, engraved those of Frederick William II., Catherine II., and Ziethen, and was appointed Court engraver.

Trevigo (Vincenzo da).—*See* **Catena.**

Trevisani (Francesco), called Il Romano.—B. Capo d'Istria; D. Rome, 1746; S. Zanchi; P. history and portraits. This painter was called "Il Romano" to distinguish him from Angelo Trevisani, a native of Venice, who painted portraits and died in 1730. Francesco was a most precocious genius, and it is said that, having received some instruction from a Flemish artist, he painted, when only eleven years of age, a picture which excited general astonishment. The Cardinal Flavio Chigi, nephew of Pope Alexander VII., took Trevisani under his protection, and entrusted to him the execution of important works, as did also the Duke of Modena. The former obtained for Trevisani the title of knight. He had then adopted the Roman style of painting, as it existed in his time. He became in a short time one of the most distinguished Italian artists then living, for he painted with great spirit, yet finished his works well. Trevisani was very skilful in imitating the manner of other masters. Peter the Great of Russia gave him several commissions, and pictures by him are to be found now in most of the great galleries in Europe. They are painted more in the manner of the artists of the School of Bologna than in that of the Venetians.

Pictures by Trevisani have been sold by auction as follow:

		£	s.	d.
Naissance de la Vierge, De Heineken's sale	1757 ...	80	0	0
The Holy Family, and another ...	1801 ...	15	4	0
Head of a Madonna, Bernal's sale ...	1824 ...	45	3	0
S. Francis Adoring the Virgin and Child, G. W. Taylor's sale ...	1832 ...	18	18	0
The Virgin with her hands clasped in adoration, Earl of Ashburnham's sale	1850 ...	47	5	0

Treviso.—*See* **Girolamo da Treviso.**

Tristan (Luis).—B. near Toledo, 1586; D. Toledo, 1640; S. Domenico Theotocopuli; P. history and portraits. This excellent artist, who in many respects painted in a manner superior to that of his master, appears to have retained only the best parts of Theotocopuli's style; and that he formed one for himself superior to that of most other artists of his time, is proved by Velasquez having selected his works as models for study. So well satisfied was Theotocopuli with the great progress his pupil had made at a very early age, that he handed over to the latter a commission which he had received for a "Last Judgment," for the Monastery of La Sisla at Toledo, and when the monks

hesitated to pay the 200 ducats which Tristan claimed for it, offered to give 500 for it himself. The finest pictures by Tristan are, however, those in the church of Yepes, a small town about twenty miles from Toledo. Those who have seen them praise in high terms the boldness with which they are painted and the richness of the colouring. The heads of men in his works are superior to those of women, and among his best portraits is the fine and carefully-painted one of Cardinal Sandoval, Archbishop of Toledo, painted in 1619 for the chapter-room of the cathedral of that city.

There are pictures by this painter at Paris and S. Petersburg, at which latter place is his portrait of the writer, Lopez de Vega.

Troost.—There have been at least seven Dutch painters of this name, of whom the best was

Troost (Cornelius).—B. Amsterdam, 1697; D. Amsterdam, 1750; S. Arnold Boonen; P. history and interiors. This able artist was peculiarly successful in avoiding vulgarity where the scenes he represented were droll, and in managing the stiff style of dress which prevailed in his time. In his portraits he bestowed great care in painting the hands. Troost made a great number of drawings in gouache and pastel, and engraved in mezzotint. His own portrait by himself is in the Museum at Amsterdam.

The following prices have been paid for Cornelius Troost's pictures by auction:

		£	s.	d.
La Femme Prodigue, Tonneman's sale	1754 ...	12	0	0
Jeune fille dessinant, De Heineken's sale	1757 ...	12	0	0
Intérieur de Cabane, Testa's sale ...	1757 ...	10	0	0
Theatre at Venice during the Carnival	1828 ...	4	4	0
The Sick-chamber	1833 ...	3	3	0
A Boy Blowing Bubbles, Lady Stuart's sale	1841 ...	12	1	6
A Girl teaching a child to read, Lady Stuart's sale	1841 ...	13	2	6

Trotti (Il Cavaliere Giovanni Battista), called Il Malosso.—B. Cremona, 1555; D. ——; S. Bernadino Campi; P. history. He painted at Parma in competition with Agostino Carracci, and as the latter said this artist was "a hard bone to crack," Trotti took the name as a compliment and signed a picture with it. His best works are the frescoes in the cupola of S. Abbondi. One of his last works is dated 1607.

Troy, De, or **Detroy.**—Four French painters of this name are known, all of whom belonged to a family settled at Toulouse.

Troy (François de).—B. Toulouse, 1645; D. 1730; S. Loir and C. Lefevre, of Paris; P. history, portraits, and genre. He became a member of the Academy of Paris, and was the favourite painter among the French ladies of his time, as he represented them under the forms of goddesses, and had the skill to make even the ugly ones appear beautiful without their portraits ceasing to be good likenesses. He was sent to Bavaria by Louis XIV. to paint the Dauphine. François painted with vigour to the age of eighty. Among his many portraits, one of the most interesting is that of Mansard, the architect, which is at Versailles. At La Live de Jully's sale in 1769, De Troy's portrait of Mouton the guitar-player sold for £20.

Troy (Jean de).—B. Toulouse, 1640; D. 1691 (?); S. his father; P. history. He was the son of Nicolas de Troy, and founded in 1679 an Academy of Painting at Montpelier. He travelled in Italy.

Troy (Jean François de).—B. Paris, 1679; D. Rome, 1752; S. his father; P. history. He was the son of François de Troy, and after receiving instructions from his father, passed nine years in Italy. On his return to France he acquired a good reputation as a painter, and was elected a Member of the Academy in 1708. Large works were assigned to him, but his love of pleasure and his brilliant success often caused him to be very careless in executing them. He was appointed Director of the French Academy in Rome in 1737, and received the order of S. Michael. In 1742 he visited Naples, and in the following year was named Prince of the Academy of S. Luke in Rome. He died there when about to return to France. One of Jean François' more celebrated pictures is that representing the Great Plague at Marseilles, which is in that city. Although his colouring was agreeable, his drawing was so careless and so lacking in character that it did much to hinder the French school of painting.

The following prices have been paid for pictures by this painter:

		£	s.	d.
Suzanne et les Vieillards, and Loth et ses Filles, La Live de Jully's sale	1776 ...	40	0	0
Jugement de Salomon, and Esther devant Assuérus, Conti's sale ...	1777 ...	20	0	0

		£	s.	d.
Armide, Conti's sale	1777 ...	35	0	0
Bethsabée sortant du bain, Menars's sale	1782 ...	20	0	0
Le Déjeuner dans le Forêt, Louis Philippe's sale	1857 ...	163	10	0

Troy (Nicolas).—He lived in the seventeenth century at Toulouse, and painted with success in that city, where he had many pupils. He spent, however, some years in Paris.

Troyon (Constant).—B. Sèvres, 28th August, 1810; D. Paris, 20th March, 1865; S. Riocreux; P. landscapes, cattle, and figures. The father of this celebrated artist was an ornamental painter in the manufactory of china at Sèvres, in which his mother also worked at gilding. The former died when Constant was seven years of age, but his mother, by her ingenuity in producing small pictures and ornaments with feathers and imitation jewels, which she sold to travellers who visited the manufactory, contrived to support herself and child, of whom Riocreux, then custodian of the manufactory, was the godfather. Troyon, however, began early to paint landscapes from nature, and a chance meeting with Camille Roqueplan led to his receiving valuable advice from that painter, who was already an experienced artist. Gradually Troyon studied nature at a greater distance from Sèvres, and it was after two visits to Brittany that, about 1843, the manner in which he painted began to find favour among French amateurs. It was then that his picture "Environs de Vannes," was exhibited at the Salon. His intimacy with Theodore Rousseau and Jules Dupré tended also to make Troyon a devoted student of nature, and caused him to throw off the traditions of the old classical school in which he had been trained at Sèvres. In some of his works the animals, which he painted with so much skill, form the principal objects; in others, the landscapes; yet neither ever caused him to neglect the other, and it is this, above all things, that gives them such a peculiar appearance of truth. The figures he introduced into them are also thoroughly well drawn and characteristic of the peasantry in the part of France where such scenes as those he represented exist.

In a list of about seventy pictures painted by C. Troyon, which have been sold in England since 1861, the prices vary from £60 18s. for "Girl and Cows," 36in. by 26in., in Uzielli's sale, 1861, to £4930 for "Going to Market" at Bolckow's sale in 1891. Those which have produced £300 and upwards are here named:

		£	s.	d.
French Coast and Boats, Creswick's sale	1870 ...	609	0	0
The Water-cart, Bullock's sale ...	1870 ...	714	0	0
The Ferry, Wallis's sale	1871 ...	557	10	0
The Battle of the Stream (bought in), Everard's sale	1871 ...	546	0	0
Cattle in a landscape, Everard's sale	1871 ...	336	0	0
Harrowing, 19½in. by 20¼in., Pender's sale	1873 ...	451	10	0
Landscape and Cattle, 38in. by 57in., Pender's sale	1873 ...	1417	10	0
Going to Market, Wood's sale ...	1874 ...	472	10	0
Landscape, mill, bull (bought in) ...	1874 ...	631	10	0
The Storm (bought in), Graham's sale	1874 ...	735	0	0
Returning from Market, Graham's sale	1874 ...	404	0	0
Cattle piece, 31in. by 45in., Mendel's sale	1875 ...	1008	0	0
Landscape, with cattle (bought in), Priestman's sale	1876 ...	945	0	0
Cattle Resting, Fox's sale	1877 ...	304	10	0
Crossing the Bridge, Everard's sale	1879 ...	630	0	0
Driving Geese, Nield's sale	1879 ...	420	0	0
The Sheep Market (bought in), Everard's sale	1880 ...	787	10	0
Vallée de la Toque, 102in. by 83in., upright, Kurtz's sale	1880 ...	735	0	0
Near Trouville, 26in. by 37in., Hermon's sale	1882 ...	420	0	0
Landscape, cows crossing bridge, Alexander's sale	1882 ...	677	5	0
Woman Driving Geese, 14in. by 10¾in., Lee's sale...	1883 ...	483	0	0
Evening—Cattle, 25in. by 31½in., Lee's sale	1883 ...	1995	0	0
The Ferry, Waring's sale	1888 ...	3500	0	0
Milking-time, Waring's sale... ...	1888 ...	490	0	0
Harrowing, Waring's sale	1888 ...	1330	0	0
The Watering-place, Waring's sale...	1888 ...	560	0	0
The Water-cart, dated 1856, Bolckow's sale	1888 ...	2000	0	0
Le Garde Chasse, Secretan's sale ...	1889 ...	2940	0	0
The Heights of Suresnes, Secretan's sale	1889 ...	3045	0	0
The Timber-waggon, Santurce's sale	1891 ...	430	0	0
Seven Sheep, Santurce's sale ...	1891 ...	420	0	0

		£	s.	d.
Going to Market, Bolckow's sale ...	1891 ...	4930	0	0
Going to Market, Murrieta's sale ...	1892 ...	304	0	0
Gamekeeper and Dog, Lyne-Stephens's sale	1895 ...	2992	0	0
Hay-cart	1895 ...	480	0	0

Tura (Cosimo), called Cosmé.—B. Ferrara, about 1418; still living on the 8th February, 1481; S. Galasso Galassi; P. history and portraits. This painter has been called the Mantegna of Ferrara. He succeeded Piero della Francesca as painter to the Duke of Ferrara, and executed fresco decorations for the Palace of Schifanoja, which he began about 1471. They represented the achievements of Duke Borso, the brother of the then reigning Duke Ercole. There are still many pictures and portraits by Tura at Ferrara, where he was buried. In our National Gallery there is a specimen of his works.

Turbido.—*See* **Torbido.**

Turchi (Alessandro), called Alessandro Veronese and L'Orbetto.—B. Verona, 1580 or 1582; D. Rome, 1648; S. Felice Riccio (Brusasorci) and Carlo Caliari; P. history and portraits. He was the son of a poor blind man, whom, as a child, he led in the streets begging. Turchi was a rival of Annibale Carracci; but, although he drew and coloured well, his pictures are very inferior to the works of that great painter. They are usually small, and many of them are painted on marble. They are very highly finished, and he paid great attention to the drawing of the hands and feet.

Pictures by Turchi have been sold by auction at prices ranging from £2 to £210, the variation probably being due to many of those on marble having been injured. The following have produced £40 and upwards:

		£	s.	d.
Hercules and Omphale, Calonne's sale	1795 ...	210	0	0
Diana and Actæon, Nesbitt's sale ...	1802 ...	44	2	0
The Annunciation, painted on black marble, W. Porter's sale ...	1803 ...	44	2	0
Adam and Eve, Bryan's sale ...	1804 ...	52	10	0
Virtue Admonishing Pleasure, from Marshal Conway's Collection, Coxe's sale...	1807 ...	86	2	0
Assumption of the Virgin (bought in), Willett's sale...	1813 ...	50	8	0
Hercules and Omphale, H. Hope's sale	1816 ...	106	1	0

		£	s.	d.
Sophonisba, H. Hope's sale	1816 ...	66	3	0
Samson and Delilah, H. Hope's sale	1816 ...	55	13	0
Departure of Lot (bought in), Knight's sale	1819 ...	100	16	0
Hercules and Omphale, from Calonne Collection, Taylor's sale ...	1823 ...	189	0	0
Raising of Lazarus, 6in. by 12¼in., Duke of Marlborough's sale ...	1886 ...	99	10	0

Turk (The).—*See* **Liotard.**

Turner (Charles).—B. Woodstock, 1773; D. Warren Street, London, 1st August, 1857; S. Royal Academy; P. portraits and landscapes. This celebrated engraver, whose name will always be connected with the great painter of the same surname (with whom we have been told he had some relationship), painted both in oil and in water-colours, for his daughter, who married a clergyman, had in her possession a full-length seated portrait of her father, in oils, by himself. A story is told that when he submitted one of his water-colour landscapes to Joseph Turner, seeing that the latter was holding it upside down, he pointed this out to his namesake, who coolly observed that it would do either way.

Turner (Joseph Mallord William).— B. Maiden Lane, Covent Garden, London, 23rd April, 1775; D. London (Chelsea, near Battersea Bridge), 19th December, 1851; self-taught; P. landscapes. The father of this great painter was a hairdresser; his mother was Mary Marshall, and the general instruction their son received does not appear to have extended beyond reading, writing, and cyphering. He, however, showed an early inclination for drawing, which his father encouraged, and with a view to his becoming an architectural draughtsman, placed him under Thomas Malton, who declared to his father that the future Professor of Perspective at the Academy was quite incapable of acquiring a knowledge of that science. Nevertheless, this did not prevent his entering the office of Hardwick, the architect, who with more discernment, advised the father to allow his son to study at the Schools of the Royal Academy. This was in 178[illegible] In addition to this, Turner had the advantage of being one of the youths whom Dr. Munro invited to draw at his house; there he had an opportunity of studying pictures by the old Dutch masters and the water-colour drawings of John Cozens, whom he must have met there, and forming a friendship with Girtin, who had been the pupil of Edward Dayes. Some of the drawings

Dayes are executed in a manner which is a nearer approach to that of Girtin and Turner than that of Cozens. Yet all these means of advancement Turner used in a manner which was his own, when applying them to the study of nature; and if ever a painter could lay claim to being self-taught, Turner could.

A strange mistake has been made in several biographies of Turner. It has been said that he exhibited for the first time at the Royal Academy in 1787. On referring to the catalogues of the exhibitions, it appears that a W. Turner exhibited in 1787 two pictures, one representing "Dover Castle," and the other "Wanstead House, the seat of Sir James Tilney Long," but his address was then "at Mr. G. Turner's, Walthamstow"; and G. Turner, who is described as then of No. 24, Charing Cross, exhibited, in 1790, "A Landscape after a Storm." Of course this may have been a false address given by Joseph Mallord William Turner, but those who assert that such was the case give no proof of it; and it is not probable that the Academicians would allow such a trick to be played by a boy of twelve years of age, or that he could then paint two pictures, apparently in oils, which they would accept. In the catalogue of 1790 he is described as "J. W. Turner, Maiden Lane, Covent Garden," and what he exhibited was a "View of the Archbishop's Palace, Lambeth." This shows also that so early as that year he used his name Joseph. It is sufficiently wonderful that he should have painted a picture at seventeen which was accepted. It must, however, be admitted that he appears in the catalogue of 1791 as Mr. Turner, of Maiden Lane.

It is impossible to follow, within reasonable limits, step by step, the career of Turner. But it seems certain that he entered the Schools of the Academy in 1789, and exhibited for the first time in 1790. He was possessed through life by the desire to attain two objects—perfection in the art of landscape-painting, and the making that a means of accumulating money. His industry was untiring throughout a long life, and it is said that at a very early age he contrived to find pupils who paid him five and even ten shillings for a lesson—then a high rate of payment.

Between 1790 and 1850 Turner exhibited no less than 259 works at the Royal Academy, seventeen at the British Institution, and seven in Suffolk Street; yet these formed but a very small portion of the sketches and pictures which he produced. The sketches he made from nature, principally in water-colours, in which he used every method, might be reckoned by thousands.

In 1793 he exhibited at the Royal Academy a "View on the River Avon, near S. Vincent's Rock, Bristol," in oil, and other works in 1796, which caused him to be elected an Associate of the Academy in 1799, and he became a full member in 1802. His greatest pictures in oil were produced between 1805, which is the date of "The Shipwreck," now in the National Gallery, and his "Ulysses Deriding Polyphemus," of 1829—pictures which, for force of general effect and power of colouring, have not been surpassed in modern art. His early works are low in tone, forcible, and gloomy, with few lights in them. Gradually, however, he forsook that manner, until he strove to produce the effects of a strong, general light, and even of sunshine.

In person Turner was heavy, and his manner was abrupt, not to say coarse. His mother died insane, and although he never showed any symptoms of insanity, he was eccentric to a very remarkable degree. He endeavoured to envelop all he did in mystery, yet was willing to assist other artists by his advice; but the language in which he gave it was so confused that they had some difficulty in profiting by it. His works nevertheless prove that under such a rough exterior was hidden a most poetic imagination. That he set a high value upon them is shown by his having refused very large sums for them, and his desire to re-purchase some which he had sold. In connection with this there is a well-authenticated story, that, having failed to induce the owner of several to part with them, he burst into a flood of tears, like a disappointed child. Yet in his desolate painting-room he allowed hundreds of others to suffer irreparable injury by neglect. His life was full of similar contradictions. The sketches he made show that he wandered over a great part of the British Isles and the Continent alone, or if with a companion, virtually so, for he would not allow the latter to see the sketches he made on the journey.

Although Turner's success as an artist came at an early age, he led such a retired life that very little is known of it. When only twenty-five he, however, could afford to live in a house in Harley Street, from which he removed to Hammersmith, and subsequently to Twickenham, having at the same time another house in Queen Anne Street. Living there ostensibly, his friends learned later, with surprise, that he was lying dead in a small cottage on the banks of the Thames, just above Battersea Bridge, and that he had been known there as Mr. Brooks.

Such was the end of the man of whom England may justly feel

proud, as the greatest of landscape-painters in oil since the days of Claude Lorrain, and who, as a painter in water-colours, has had no equal. His body was interred in the crypt of S. Paul's. He left about £140,000 worth of property, but having made his will himself, he had expressed his intentions in so vague a manner as to lead to four years' litigation: this resulted in a compromise, by which the Royal Academy received £20,000, his pictures and drawings were assigned to the National Gallery, his real estate to the heir-at-law, and his prints and other property to the next-of-kin. The Academy afterwards applied the £20,000 to the foundation of "The Turner Fund," for the relief of distressed artists, not members of the Academy, and of a "Turner Gold Medal," to be awarded every second year for the best landscape painting.

Turner made considerable profit by the books he published, or was employed upon as an illustrator. The principal of these was his "Liber Studiorum," which he began in 1808.

Taking a list of about 250 pictures in oils, by Turner, which have been sold by auction in London since 1804, the prices range from £7 for "A Town on a River, boats and figures," at Trimmer's sale in 1860, to £7455 for "Walton Bridges," at Bulckow's sale in 1891. The following produced £1000 and upwards:

		£	s.	d.
Dogana and S. Giorgio, Venice, painted for Chantrey, 1841, Broderip's sale	1853	1155	0	0
A sea-shore, fishing-boats, mouth of harbour, Ellis's sale	1853	1312	10	0
Cologne, Wadmore's sale	1854	2100	0	0
The Harbour at Dieppe, Wadmore's sale	1854	1942	10	0
Guardship at the Nore, Wadmore's sale	1854	1606	10	0
Carrying out an anchor to Dutch man-of-war in 1665, 40in. by 51in.	1856	3000	0	0
The Grand Canal, Venice (engraved by Miller), Munro's sale ...	1860	2520	0	0
Ostend, stormy sea, Munro's sale ...	1860	1732	10	0
Helvoetsluys, the "City of Utrecht" going to sea, 36in. by 48in., exhibited 1832	1863	1680	0	0
Antwerp, Van Goyen looking for a subject, 36in. by 48in.	1863	2635	10	0
Wreckers, coast of Northumberland, steamer and ship, 36in. by 48in.	1863	1984	10	0

		£	s.	d.
Venice, the Campo Santo, 24in. by 36in....	1863	2000	0	0
Venice, Giudecca, 24in. by 36in. ...	1863	1737	10	0
Ebrenbreitstein...	1863	1890	0	0
Port Ruisdael, 36in. by 48in. ...	1863	1995	0	0
Palestrina, 55in. by 98¼in.	1863	1995	0	0
The preceding eight at E. Bicknell's sale.				
Barnes Terrace, on the Thames, 1827, Fripp's sale...	1864	1102	10	0
Palestrina (the above picture), H. S. Bicknell's sale	1865	2205	0	0
Landscape in Cumberland, Flatow's sale	1866	1029	0	0
The Seventh Plague of Egypt (engraved in "Liber Studiorum"), Yonge's sale	1866	1060	10	0
Calder Bridge (bought in), H. Bicknell's sale	1866	1029	0	0
River scene, female figures bathing, Munro's sale	1867	1333	0	0
Cicero at his Villa at Tusculum, exhibited 1839, Munro's sale ...	1867	1543	10	0
Modern Italy (engraved), exhibited 1838, Munro's sale	1867	3465	0	0
The Wreck-buoy, Munro's sale ...	1867	1575	0	0
Modern Italy, Fallow's sale	1868	2961	0	0
Burning of the Houses of Parliament, Fisher's sale	1868	1527	15	0
Newark Abbey on the Wey, Llewellyn's sale	1869	1302	0	0
The Slave Ship, 36in. by 48in., Ruskin's sale	1869	2042	0	0
Venice, the Dogana and S. Maria della Salute, exhibited 1844, Bullock's sale	1870	2688	0	0
Venice, Grand Canal and Rialto (upright), 51in. by 43in., Ruskin's sale	1872	4000	10	0
Going to the Ball—S. Martino, Venice, 25in. by 37in.	1872	1785	10	0
Returning from the Ball—S. Martino, 25in. by 37in.	1872	1575	0	0
Calais Sands, fish-women, low water, exhibited 1830, 28½in. by 42in....	1872	1785	0	0
Rosenau (property of H.R.H. Prince Consort), 38in. by 49in.	1872	1942	10	0

		£	s.	d.
Kilgerran Castle, with bathers, 36in. by 48in. (sold in Paris, at the Hôtel Druot, in 1874, for £1320)	1872	... 2855	0	0
The Junction of the Thames and Medway, 42½in. by 56½in. ...	1872	... 4567	10	0
Walton Bridges, 37in. by 49in. ...	1872	... 5250	0	0
The preceding seven at Gillott's sale.				
Dunstanborough, Heugh's sale ...	1874	... 4305	0	0
Windmill and lock, 35½in. by 47½in., Heugh's sale	1874	... 1837	10	0
Old London Bridge, 38in. by 49in., Heugh's sale	1874	... 3255	0	0
View on the River Maas, Holland, 22in. by 36in., Mendel's sale ...	1875	... 2625	0	0
Grand Canal, Venice, 36in. by 48in., Mendel's sale	1875	... 7350	0	0
Conway Castle, 41½in. by 54½in., Wynn-Ellis's sale...	1876	... 2940	0	0
Temple of Jupiter at Egina, 46in. by 70in., Wynn-Ellis's sale... ...	1876	... 2100	0	0
Going to the Ball, from Windus' and Gillott's Collections (bought in)	1878	... 1260	0	0
Returning from the Ball, from Windus' and Gillott's Collections (bought in)...	1878	... 1260	0	0
Ancient Italy, exhibited 1838, 36in. by 48in.	1878	... 5460	0	0
Modern Italy, exhibited 1838, 36in. by 48in.	1878	... 5250	0	0
Rome, View from Mount Avernus, exhibited 1836, 36in. by 49in. ...	1878	... 6142	10	0
Modern Rome. Campo Vaccino, exhibited 1839, 35½in. by 48in. ...	1878	... 4672	10	0
S. Mark's Place, Venice, by moonlight, 1836, 35in. by 47½in. ...	1878	... 5460	0	0
Van Tromp's Chaloupe, 35in. by 47in.	1878	... 5460	0	0
Departure of Adonis, 60in. by 48in.	1878	... 1942	10	0
Kilgerran Castle, 35in. by 46in. ...	1878	... 3570	0	0
The preceding eight at Munro's (Butler-Johnstone's) sale.				
A fisherman on sea-shore, squally weather, 36in. by 48in., B. White's sale	1879	... 2415	0	0

		£	s.	d.
Boat carrying out anchors to Dutch men-of-war, 40in. by 51in., from Lord Delamere's Collection, B. White's sale	1879	1575	0	0
Palestrina, 55¾in. by 99in., H. Bicknell's sale	1881	3150	0	0
Cicero at his Villa at Tusculum, 35½in. by 47½in., from Novar Collection, Hermon's sale ...	1882	1890	0	0
Van Tromp's Chaloupe, 30in. by 40in., Wood's sale	1883	3675	0	0
Temple of Jupiter, 46in. by 70in. ...	1884	1260	0	0
Departure of Adonis, 60in. by 48in., Denison's sale	1885	1522	10	0
Venice, Campo Santo, 24in. by 36in., McConnell's sale	1886	2625	0	0
The Bathers, 25in. by 31in., McConnell's sale	1886	1134	0	0
An Italian landscape, Graham's sale	1887	1100	0	0
Van Goyen Going about to Choose a Subject, Graham's sale	1887	6500	0	0
The Wreck-buoy, Graham's sale ...	1887	1000	0	0
Mercury and Argus, Graham's sale...	1887	3600	0	0
Burning of Houses of Parliament ...	1888	1500	0	0
Old London Bridge, Bolckow's sale...	1888	2800	0	0
Sheerness, Wells's sale	1890	7450	0	0
Vevey, looking towards the Rhone Valley, Fawkes's sale	1890	2625	0	0
The "Victory" Returning from Trafalgar, Fawkes's sale ...	1890	2152	0	0
Sun Rising through Mist (small replica, differs from large picture), Fawkes's sale	1890	1050	0	0
Walton Bridges, Bolckow's sale ...	1891	7455	0	0
Boats carrying anchors to Dutch men-of-war, Houldsworth's sale	1891	1312	0	0
Modern Italy, 1838, Price's sale ...	1892	5460	0	0
A Trout Stream, Essex's sale ...	1893	5040	0	0
Walton Bridges, Essex's sale ...	1893	4305	0	0
Nore, 1808, Essex's sale	1893	4305	0	0
Sea-piece, Gibbons's sale	1894	1260	0	0

In a list of about 750 pictures and sketches in water-colours b Turner, sold by auction in London since 1804, the prices rang from £15 for "The Valley of Martigny," at H. A. J. Munro sale in 1868, to £3307 10s., paid at Gillott's sale in 1872 i

"Bamborough Castle." The following produced £500 and upwards:

		£	s.	d.
Bamborough Castle, 27½in. by 19½in., Hughes's sale	1860 ...	525	0	0
Grenoble Bridge, 28in. by 20in., Holford's sale	1861 ...	525	0	0
Tivoli, Allnutt's sale...	1863 ...	1890	0	0
Lake of Lucerne, E. Bicknell's sale	1863 ...	714	0	0
Scarborough Castle, 1809, E. Bicknell's sale	1863 ...	546	0	0
Mowbray Lodge, Ripon, E. Bicknell's sale	1863 ...	535	10	0
Woodcock-shooting, with portrait of Sir H. Pilkington, 1813, E. Bicknell's sale	1863 ...	535	10	0
Easby Abbey, about 1803, 36in. by 25in., Hallery's sale	1864 ...	514	10	0
A sea-view, Fordham's sale	1864 ...	656	5	0
Exeter, from the river (engraved), Campbell's sale	1865 ...	514	10	0
Richmond, Yorkshire, Clare's sale ...	1868 ...	525	0	0
Oberwesel, Clare's sale	1868 ...	903	0	0
Landscape, with Eridge Castle, 15in. by 21½in.	1869 ...	740	5	0
The Falls of Terni	1869 ...	593	5	0
Rivaulx Abbey	1869 ...	1029	0	0
Mont Blanc, from Aosta, from Pilkington Collection	1869 ...	850	10	0
Folly Hill	1869 ...	934	10	0
Landscape, with figures, castle on a hill, from Pilkington Collection	1869 ...	1260	0	0
Norham Castle, from Harewood Collection	1869 ...	525	0	0
The preceding six at Dillon's sale.				
Dover (engraved), J. E. F.'s sale ...	1869 ...	735	0	0
Eggleston Abbey, near Barnard Castle, Brown's sale	1869 ...	724	0	0
Merryck Abbey, Brown's sale ...	1869 ...	840	0	0
Lake Lucerne, from Bicknell Collection, Smith's sale	1869 ...	1029	0	0
Coast of Yorkshire, J. Smith's sale	1870 ...	620	0	0
Lago Maggiore, J. Smith's sale ...	1870 ...	525	0	0
Windsor Castle (engraved), J. Smith's sale	1870 ...	714	0	0

		£	s.	d.
Ludlow Castle, Broderick's sale ...	1872 ...	630	0	0
Grenoble on the Isère, Broderick's sale	1872 ...	1470	0	0
Llangollen, Leyland's sale	1872 ...	735	0	0
S. Michael's Mount, Leyland's sale	1872 ...	527	10	0
Lake of Albano, Leyland's sale ...	1872 ...	525	0	0
A Swiss Pass, storm, Leyland's sale	1872 ...	651	0	0
Patterdale, 10⅝in. by 15½in.... ...	1872 ...	840	10	0
Powys Castle, 11½in. by 7⅜in. ...	1872 ...	1270	10	0
Windermere, 11¼in. by 18in.... ...	1872 ...	2047	10	0
Brentburn Priory, 11⅝in. by 18⅛in.	1872 ...	1060	0	0
Zurich, 11½in. by 18⅞in.	1872 ...	710	0	0
Hastings Beach, the Fish Market, signed and dated 1824, 17⅜in. by 26½in.	1872 ...	1150	5	0
Heidelberg, with rainbow, 13¾in. by 20¾in.	1872 ...	2782	10	0
Ehrenbreitstein, 11¾in. by 17⅜in. ...	1872 ...	2782	10	0
Bamborough Castle, 20in. by 28in., from Rev. Coleridge's Collection The preceding nine at Gillott's sale.	1872 ...	3307	10	0
Hastings Beach, 17¼in. by 26¼in. ...	1873 ...	887	5	0
Plymouth, with rainbow, 6in. by 10in., Farnworth's sale	1874 ...	588	0	0
Folkestone, 11in. by 17in., Farnworth's sale	1874 ...	630	0	0
Richmond, 11in. by 16in., Farnworth's sale	1874 ...	819	0	0
Rafts on the Rhine, 16½in. by 12in.	1874 ...	703	10	0
Dartmouth Cove, 11in. by 15⅞in. ...	1874 ...	892	10	0
Dunstanborough, 11¼in. by 16½in. ...	1874 ...	855	15	0
Carew Castle, 11¼in. by 18in. ...	1874 ...	1155	0	0
Cassiobury House and Park, 18½in. by 27in.	1874 ...	787	10	0
Pool and Cattle at S. Agatha's Abbey, 20in. by 30in.	1874 ...	945	0	0
Edinburgh, 28in. by 42in.	1874 ...	1155	0	0
View near Fonthill Abbey, 28in. by 42in. ... ... The preceding eight at Heugh's sale.	1874 ...	735	0	0
Lake Lucerne, Greenwood's sale ...	1875 ...	840	0	0
Grenoble, Greenwood's sale	1875 ...	1680	0	0
Brunnen and Switz Mountains, Lake Lucerne, Pattinson's sale ...	1875 ...	504	0	0

		£	s.	d.
Malvern, Quilter's sale	1875 ...	840	0	0
Heidelberg (bought in), Quilter's sale	1875 ...	1522	10	0
Oberwesel (bought in), Quilter's sale	1875 ...	1627	10	0
Merryck Abbey, 11in. by 16in., Levy's sale	1876 ...	745	10	0
Exeter, 11½in. by 16in., Levy's sale	1876 ...	745	10	0
Patterdale, 10⅝in. by 15½in., Levy's sale	1876 ...	682	10	0
The First Steamer on the Thames, Tower of London, 12½in. by 17½in., Knowles's sale	1877 ...	798	10	0
Nottingham, double rainbow, 12in. by 18½in., Knowles's sale ...	1877 ...	1155	0	0
Winchelsea, from Rye Road, 5in. by 8in.	1877 ...	651	0	0
Rhigi, 12in. by 18in.	1877 ...	661	10	0
Lucerne by Moonlight, 11½in. by 18½in.	1877 ...	892	10	0
Nantes, 11¾in. by 17½in.	1877 ...	819	0	0
Bridge at Narni, 5½in. by 8½in. ...	1877 ...	619	10	0
Criccieth Castle, 11½in. by 16¾in. ...	1877 ...	651	0	0
Kenilworth, 11½in. by 17¾in. ...	1877 ...	1265	5	0
Kidwelly Castle, 18⅝in. by 17¾in. ...	1877 ...	640	0	0
Lancaster Sands, 11⅛in. by 16⅛in. ...	1877 ...	882	0	0
Leicester Abbey, 11⅝in. by 18in. ...	1877 ...	651	0	0
Bedford, 13¾in. by 19½in.	1877 ...	504	0	0
Carnarvon Castle, 11in. by 16½in. ...	1877 ...	798	0	0
Coventry, 11½in. by 17½in.	1877 ...	1081	10	0
Valle Crucis Abbey, 11½in. by 16½in.	1877 ...	918	15	0
Whitehaven, 12½in. by 18⅝in. ...	1877 ...	777	0	0
Lichfield, 11½in. by 17½in.	1878 ...	512	0	0
Oxford, 13½in. by 20½in.	1878 ...	525	0	0
Baths of Pfeffers, 11¼in. by 18½in....	1878 ...	1050	0	0
Descent of S. Gothard, 12⅝in. by 20½in.	1878 ...	525	0	0
Lake of Lucerne, 12in. by 18½in. ...	1878 ...	619	10	0
Küpnacht, Lucerne, 12½in. by 18½in.	1878 ...	1018	10	0
Zurich, 12in. by 18in.	1878 ...	1260	0	0
Ashby-de-la-Zouch, 12¾in. by 17½in.	1878 ...	525	0	0
Chain Bridge over Tees, 11¾in. by 16½in.	1878 ...	1491	0	0
Blenheim, 11½in. by 8½in.	1878 ...	714	0	0
Knaresborough, 11⅝in. by 16½in. ...	1878 ...	1218	0	0
Lowestoft, 11in. by 16¾in.	1878 ...	777	0	0

		£	s.	d.
Malmesbury Abbey, 11⅜in. by 16⅜in.	1878 ...	735	0	0
Pembroke Castle, 11¼in. by 17in. ...	1878 ...	636	0	0
Ullswater, 13in. by 17½in.	1878 ...	682	10	0
The preceding thirty at Munro's sale.				
Cassiobury, 18½in. by 27in., Pooley's sale	1880 ...	504	0	0
Fonthill, 28in. by 42in., Pooley's sale	1880 ...	525	0	0
Fall of the Tees (engraved), Bale's sale	1881 ...	1270	10	0
Chain Bridge over the Tees (engraved), from Novar Collection, Bale's sale	1881 ...	1102	10	0
Weymouth, 5¾in. by 8¾in., Bale's sale	1881 ...	520	0	0
Lyme Regis, 5¾in. by 8¾in. (engraved), Bale's sale	1881 ...	672	0	0
View of Ingleborough, 11½in. by 16¾in., Bale's sale	1881 ...	2310	0	0
Fluelen, Lake Lucerne, 19in. by 11¾in., Ruskin's sale	1882 ...	1491	0	0
Scene in Savoy, 1804-5, signed, 15¾in. by 11½in., Ruskin's sale...	1882 ...	1207	10	0
Heysham (engraved), signed and dated 1818, 16¾in. by 12in., Ruskin's sale	1882 ...	787	10	0
Egglestone Abbey (engraved), 16½in. by 11½in., Ruskin's sale... ...	1882 ...	787	10	0
Farnley (signed), 16¾in. by 12in., Ruskin's sale	1882 ...	682	10	0
Lake of Geneva	1882 ...	871	10	0
Crook of Lune, 11½in. by 16¾in., Orme's sale	1884 ...	1155	0	0
Wycliffe, Rokeby, 11½in. by 16½in. (engraved), Orme's sale	1884 ...	619	10	0
Kirkby Lonsdale Churchyard, 11½in. by 16½in. (engraved), Orme's sale	1884 ...	861	0	0
Summer—Lake Akrig, 11½in. by 16½in. (engraved), Orme's sale ...	1884 ...	661	10	0
Carew Castle, 12in. by 18in., Addington's sale	1886 ...	745	10	0
Lancaster, from Bridge, Leech's sale	1887 ...	620	0	0
Cowes, Leech's sale	1887 ...	520	0	0
Dover, from the Sea, Leech's sale ...	1887 ...	810	0	0
Snowdon, after-glow, and moon rising, Leech's sale	1887 ...	620	0	0
Hardraw Fall, Quilter's sale... ...	1889 ...	635	0	0

		£	s.	d.
Heidelberg, Quilter's sale	1889 ...	1165	0	0
Oberwesel, Quilter's sale	1889 ...	1071	0	0
Windermere, Fawkes's sale	1890 ...	1260	0	0
Loch Fyne, Fawkes's sale	1890 ...	724	0	0
Vevey, Fawkes's sale	1890 ...	997	0	0
Valley of Chamouni, Fawkes's sale	1890 ...	840	0	0
Lausanne, Fawkes's sale	1890 ...	735	0	0
Lucerne, from Fluelen, Fawkes's sale	1890 ...	2310	0	0
Mont Blanc, Fawkes's sale	1890 ...	1050	0	0
Eridge Castle, 1816, Bolckow's sale	1891 ...	968	0	0
Llangollen, 1836, Bolckow's sale ...	1891 ...	509	0	0
Edinburgh, from Leith Water, 1802, Bolckow's sale	1891 ...	913	0	0
Rivaulx Abbey, Kurtz's sale ...	1891 ...	735	0	0
Pass of S. Gothard, Kurtz's sale ...	1891 ...	525	0	0
Falls of the Tees, Boning's sale ...	1893 ...	771	0	0

Tyssens or **Thys.**—There was a family of artists of this name which flourished at Antwerp in the seventeenth and eighteenth centuries. The principal painters were:

Tyssens or **Thys** (**Augustin**).—Two painters of this name are inscribed in the "Liggeren" of Antwerp as members of the Corporation of that City in the seventeenth century. One of them was the son of Peeter Tyssens or Thys. He imitated Nicolas Berchem's landscapes and cattle with great success.

Tyssens or **Thys** (**Gysbrecht**).—B. Antwerp, ——; D. 1684; S. Adriaan Hanneman; P. portraits and landscapes. He was one of the best portrait-painters of his time, and so much in the style of Van Dyck that portraits by him have been assigned to that master. He was also a clever landscape-painter, and some of his small pictures are in the manner of Poelenburg. His pictures are dated from 1625 to 1660 and later.

Tyssens or **Thys** (**Jean Baptiste**).—B. probably Antwerp, 1654; D. 1691; S. probably his father; P. history and portraits. Doubtless one of the ten children of old Pierre Tyssens. He was received as a free master into the Guild of S. Luke at Antwerp, in 1689-90, and was Dean in 1691.

Tyssens or **Thys** (**Jean François**).—B. Brussels, 1783; D. 1865; S. his father; P. history and portraits. This artist was the son of Pierre Joseph Tyssens. His picture of "Zeghers Receiving the Presents of the Prince of Orange" is in the Brussels Museum.

Tyssens or **Thys** (**Pierre**).—B. Antwerp, 1616; D. 1677 or 1679; S. probably his father; P. history and portraits. In 1644-45 this painter was a free master of the Guild of S. Luke at Antwerp, and Dean in 1661-62. One of his sons, Pierre Paul, born in 1652, was received into the Guild in 1677; he was probably the pupil of his father. A third Pierre Thys is inscribed as a free master in 1689, and a fourth, bearing the same Christian name, and nephew of the last, is inscribed under the same date. Many of the pictures by the first Pierre are at Antwerp. They are well drawn and vigorously coloured. The architecture in them is well painted. Some of them are in the style of Gaspard de Crayer. He also excelled as a portrait-painter. His masterpiece is "The Adoration of the Host," in the Church of S. Jacques at Antwerp.

Ubertino (**Francesco d'Albertino**), called Il Bacchiacca.—B. Florence, 1st March, 1494; D. Florence, 5th October, 1557; S. Pietro Perugino; P. history, grotesques, etc. This artist was the son of Ubertino di Bartolommeo, a goldsmith of the Verdi family. His pictures are generally of a small size, and he was much employed in painting the predella pictures for altar-pieces by other painters, and on ornamental works. Towards the end of his life he was in the service of the Grand Duke Cosimo, and also painted a grotto at the Palazzo Pitti. There are examples of his painting in our National Gallery, and others are at Florence and Berlin.

The following works by Ubertino have been sold in London:

		£	s.	d.
Almsgiving and Death of S. Francis (a pair), Lord Northwick's sale	1859 ...	68	0	0
Moses Striking the Rock, Hoskin's sale	1864 ...	30	0	0
Portrait of youth with guitar, landscape, Apollo and Daphne, etc. (mentioned by Vasari), (bought in), Barker's sale	1874 ...	262	16	0
The same picture, Barker's sale ...	1879 ...	162	15	0

Uccello (**Paolo di Dono,** called).—B. Florence, 1396-7; D. Florence, 1479; S. ——; P. history. This old painter was at first a goldsmith, and was an assistant to Lorenzo Ghiberti in producing the first pair of gates made by Lorenzo for the Baptistery at Florence. The name Uccello was given him owing to the number of birds he kept to paint from. Few of Uccello's works remain. Among those which are still in existence are th

gigantic equestrian figure of Sir John Hawkwood, painted in terra verde, in the Cathedral at Florence, and a very interesting picture is in the Louvre, which gives the life-sized portraits of Giotto, Donatello, Brunelleschi, Manetti, and Uccello himself.

Uccello devoted so much time to the study of perspective, that, according to Vasari, he died poor, but probably not very poor.

Daniello, or Dello Delli, born about 1404, was the intimate friend of Uccello, and as none of his works are now known to exist, the only remembrance of him is, that he painted with Uccello in the cloisters of S. Maria Novella at Florence, and that Uccello portrayed him under the figure of Shem in "The Drunkenness of Noah."

Pictures by Uccello have been sold by auction in London as follow:

		£	s.	d.
Triumph of Love, painted for Strozzi family, arms on the back ...	1859 ...	13	15	0
Angel with Tobit, 15½in. by 11½in., from the Woodburn Collection, Russell's sale	1884 ...	69	6	0

Uchterveldt.—*See* **Ochterveldt.**

Uden (Lucas van).—B. Antwerp, 1595; D. 1672-3; S. his father; P. landscapes with figures. He was the son of Artus van Uden, a painter of Antwerp, who was a "franc-maître" of the Guild of S. Luke of that city in 1587; he died in 1627-8. His son Lucas was received as a "franc-maître" into the Guild in 1626-7. Van Dyck painted his portrait, and Rubens often adorned his landscapes with figures, or employed him to paint the landscape part of his own pictures. He was one of the best landscape-painters among the Flemings of his time, for he had studied nature carefully; and his colouring is rich and clear, and equally good in works of both large and small size. The latter are carefully finished. Van Uden was also a good engraver. He had a brother Jacques who painted landscapes, and some of his descendants were also painters.

Landscapes by Van Uden have usually been sold at auctions for about £10 or £12, as many of them have darkened very much. The following are the prices realised at early sales, and those that are higher than usual:

		£	s.	d.
Paysage, Sneyer's sale	1751 ...	5	0	0
Vue du Château d'Oydonck, D'Heyne's sale	1761 ...	5	0	0

		£	s.	d.
View in Flanders, 54in. by 80in., Sir R. Strange's sale	1771 ...	42	0	0
View in Flanders, figures by Teniers, Lord Darnley's sale	1802 ...	25	4	0
Landscape, figures by Teniers ...	1805 ...	14	3	6
A village scene, view of a distant coast, Marquis of Bute's sale ...	1822 ...	26	5	0
A view in Brabant, Balme's sale ...	1823 ...	13	2	6
Wooded landscape, figures by Teniers, Lord Mulgrave's sale	1832 ...	14	14	0
Landscape, figures by Teniers, 15½in. by 22in., Lake's sale	1845 ...	42	0	0
Large landscape, view over a valley, Hugh Baillie's sale	1858 ...	25	4	0
Landscape, river seen through trees, figures by Teniers, Scarisbrick's sale	1861 ...	24	3	0
Landscape, figures by Teniers (signed), Frederick's sale	1874 ...	540	15	0
Paysage, Neven's sale	1879 ...	50	0	0

Udine (Giovanni da).—*See* **Giovanni da Udine.**

Udine (Martino da).—*See* **Martino da Udine.**

Uggione (Marco da).—*See* **Marco da Oggione.**

Ugo d'Anversa.—*See* **Goes.**

Uijtenbrouck (Moses van), called Little Moses.—B. The Hague, about 1590; D. The Hague, 1648; S. ——; P. landscapes. Although most known as the engraver of sixty-seven plates, described by Bartsch, this artist painted many small landscapes, in which the subjects he introduced are taken from sacred or fabulous history. Pictures by him are to be found at Augsburg, Brunswick, Copenhagen, Florence, and Vienna. There was a Jan, and also a Matthaes Uijtenbrouck, who painted at The Hague in the seventeenth century.

Ulenburgh, Uilenburg, or **Uylenburgh (Gerard).**—B. Amsterdam; D. London, about 1690; S. Rembrandt; P. landscapes with figures. He was the son of Henricus Ulenburgh, a dealer in works of art, who was second cousin to Saskia Rembrandt's first wife. He himself had a fine collection of works of art, but owing to misfortunes was obliged to sell it. He then came to England, where he painted draperies and landscape backgrounds for Sir Peter Lely.

Ulft (Jacob van der).—B. Gorinchem (Gorcum), about 1627; D. Gorinchem, about 1688; S. probably Hendrik Verschuring; P. landscapes, animals, and towns. According to Kramm, the writers who have asserted that Van Ulft was never in Italy are wrong. His pictures, which are much in the style of Jan Both, are remarkable for the skill with which he arranged the numerous groups of figures he introduced into them, and for the care he bestowed upon the figures. He was Burgomeester of Gorinchem. Pictures by Van Ulft are rare, and at sales usually command high prices. Those which have been sold by auction in Paris and London are here given:

		£	s.	d.
Paysage avec batiments et figures, Blondel de Gagny's sale ...	1776 ...	60	0	0
La Fête du Bouclier, Nieuwenhoff's sale	1777 ...	28	0	0
View of an Italian city, H. Hope's sale	1811 ...	32	10	0
View without the walls of an Italian city, many figures, G. W. Taylor's sale	1823 ...	147	0	0
View of the Colosseum of Rome ...	1827 ...	13	13	0
Fisherman on a river beneath the walls of a town in Holland, Sir G. Duckett's sale...	1832 ...	5	10	0
Port de mer du Levant, Van Brienen de Grootelindt's sale	1865 ...	30	0	0
River-scene, ruins, 10in. by 14in., Duke of Hamilton's sale ...	1882 ...	105	0	0
A city in the Levant, 32in. by 22in., Duke of Hamilton's sale ...	1882 ...	315	0	0

Urbino (Bramante di).—*See* **Lazzari.**

Ursino.—*See* **Giolfino (Niccolò).**

Utrecht (Adriaan van).—B. Antwerp, 12th January, 1599; D. Antwerp, 1652-3; S. Herman de Ryt; P. flowers, animals, birds, history, etc. This excellent painter of birds, especially those of Eastern countries and of brilliant colours, is said to have been rich, which is probable, as he travelled in France, Italy, and Germany. The King of Spain was one of his chief patrons. He was inscribed in the archives of the Guild of S. Luke at Antwerp in 1614, as the scholar of Hermanus (Joseph) de Ryt; and in 1625 as a "franc-maître." He married Constantia van Nieulant, the daughter of the artist of that name, and his sister married Simon de Vos, the painter. Van Utrecht painted a few historical

subjects, among others "The Arrival of the Prince Cardinal Ferdinand of Spain at Antwerp," which is now in the Hôtel de Ville in that city. His works, which are scarce, are often executed with a strength and warmth of colouring not unworthy of Rembrandt.

The following pictures attributed to A. van Utrecht have been sold by auction:

			£	s.	d.
Paons, oiseaux, etc., De Wit's sale	1755	...	2	5	0
Nature morte, Da Costa's sale ...	1764	...	8	0	0
Diana, with dogs and game, Bagot's sale	1840	...	13	13	0
A poultry-yard (signed) Bernard's sale	1872	...	118	13	0
Interior of a larder, two figures, Maxwell's sale	1873	...	157	10	0
Poultry, Packe's sale...	1881	...	126	0	0
Turkeys, geese, etc.	1890	...	304	0	0

Uwins (Thomas).—B. Pentonville, 24th February, 1782; D. Staines, 25th August, 1857; S. Royal Academy; P. domestic and rural subjects. This painter was apprenticed to an engraver in 1797, but at the age of sixteen was admitted as a student at the Royal Academy. He began his career by drawing portraits, and, from about 1808, was much employed in illustrating books, among which was Ackerman's "Repository." He joined the Water-colour Society in 1808, was a full member in the following year, and Secretary in 1813. Uwins's subjects were chiefly of a rural class, and often of children. In 1814, owing to bad health, he resided for some time in the South of France, yet still continued working at illustrations for the booksellers. In 1818 he resigned his membership of the Water-colour Society, and passed some time in Edinburgh, where he drew portraits in chalk. In 1824 Uwins went to Italy, where he studied for seven years, at Florence, Rome, and Naples, and returned to England in 1831. Hitherto the subjects he had exhibited had been chosen in England, and painted in water-colours; but after his return from Italy, his pictures were mostly in oil, and represented scenes in Italy, such as "The Tarantella" and "The Saint Manufactory."

In 1833 Uwins was elected an Associate of the Royal Academy, and in 1838 a full member. In 1844 he was appointed Librarian to the Academy, and in 1843 Surveyor of the Queen's Pictures. When, about 1855, the "Peace and War," by Rubens, the "Ariadne," by Titian, and Claude's pictures, in the National

Gallery, were so much injured by bad cleaning, it was said at the time that Uwins was the person most to blame for that stupid blunder. Uwins exhibited largely in London, between 1813 and 1857, of subjects classed as "figures," 103 at the Royal Academy, thirty-seven at the British Institution, and thirteen in Suffolk Street. He was, as we have said, much employed by booksellers as a designer of illustrations; but his works as a painter only rose into high repute after his return from Italy.

Very many of Uwins's designs and pictures have been engraved, which is a proof of their being generally admired; yet the prices that have been paid for them at sales have always been much lower than those given for pictures by his contemporary artists:

		£	s.	d.
A Neapolitan girl, Knott's sale ...	1845 ...	162	15	0
Return from the Festa, Meigh's sale	1850 ...	267	15	0
Taking the Veil, Wells's sale ...	1852 ...	94	10	0
Ulysses and Calypso	1852 ...	84	0	0
S. John Preaching	1857 ...	135	0	0
Italian Villagers, Wells's sale ...	1860 ...	75	12	0
Orange-gatherers, 20in. by 25in., Bicknell's sale	1863 ...	130	4	0
Neapolitan mother and child, Cartwright's sale	1865 ...	168	0	0
The same picture, Wheeler's sale ...	1871 ...	126	0	0

Uylenburgh.—*See* **Ulenburgh.**

Vaart (Jan van der).—B. Haarlem, about 1647; D. London, 1721; S. T. Wycke the elder; P. history, portraits, landscapes, and still-life. This painter came to England, and was employed by Wissing to paint draperies. Portraits by him have been attributed to Wissing. He was also much occupied in restoring pictures, engraved in mezzotint, and taught John Smith that art.

Vadder (Lodewijk de).—B. Brussels, probably about 1560; D. Brussels, about 1623; S.——; P. landscapes. There is much uncertainty regarding the birth and death of this artist. His works are painted in the Flemish style, and he excelled in representing early morning in landscapes, which are rich in colour, and more brown than most Flemish landscapes. He was also very successful in representing brilliant effects of light. Vadder engraved. Two landscapes, 12in. by 14½in., by him, with figures by Bout, were sold at Nieuwenhuys's sale in 1886 for £32 11s.

Vaga (Pierino del).—*See* **Pierino del Vaga.**

Vaillant (Bernard).—B. Lille, ——; D. Rotterdam, about 1675; S. his brother; P. portraits. He was the brother of Waleram Vaillant, with whom he travelled in Italy. Finally he settled at Rotterdam, where he died. He worked principally in crayons, and became celebrated for his portraits.

Vaillant (Jacques).—B. Lille, 1628; D. Berlin, 1670; S. his half-brother; P. history and portraits. He was the half-brother of Waleram Vaillant, and travelled in Italy, after which he settled in Berlin, where the Elector of Brandenburg appointed him his painter. He was called to Vienna to paint the portrait of the Emperor, and in 1670 was admitted into the society "Pictura" at The Hague. His pictures are to be found in Germany, and were much admired; but the composition in them is affected, and the colouring is grey and heavy. He engraved.

Vaillant (Jean).—B. Lille, about 1624-26; D. Frankenthal; S. his brother Waleram; P. landscapes and portraits. He went to Germany, where he married, and was made painter to the Elector Palatine.

Vaillant (Waleram).—B. Lille, 1633; D. Amsterdam, 1677; S. Jean Erasmus Quillenus; P. portraits. He painted the portraits of the principal personages in Germany and France. In 1685 he was residing at the Court of the Emperor Leopold, whose portrait he painted. Subsequently he lived in France at the Court of Louis XIV., and was very successful as a portrait-painter. Finally he removed to Amsterdam, where he resided until his death.

The composition in Waleram's portraits is clever, and the colouring is true. In some he appears to have imitated Van der Helst. He was one of the first engravers in mezzotint.

Valckenborgh, Valckenborcht, Valckenburg, Valckenborg, or **Valkenburg.**—There were at least eight painters of this name, which is variously spelled, natives of Malines; they must not be confounded with Dirk Valkenburg of Amsterdam. Among them were:

Valckenborgh (Egidius).—B. Malines; D. about 1600; S. his father; P. landscapes with figures. He was probably a son of Luc Valckenborgh. There are pictures by him at Brunswick.

Valckenborgh (Frederic van).—B. Malines, 1570; D. Nuremberg, 1623; S. his father, Luc; P. landscapes with

figures. There are pictures by him at Vienna, which bear the dates 1594 and 1595.

Valckenborgh (Luc).—B. Malines, 1530 or 1540; D. in Germany, 1625; S. ——; P. landscapes, village and military scenes. This painter was in the register of the Guild of S. Luke at Malines in 1560, and as a "franc-maître" in 1564. Owing to his having taken part in the political troubles in his native city, he was obliged to fly to Antwerp, where he appears to have studied under Jan Breughel. Subsequently he accompanied his brother Marten and Jean Vredeman de Vries to Liége and Aix-la-Chapelle, and worked in both places. After his return to Antwerp the presence of the Spaniards obliged him to retire to Germany, where he passed several years at Linz under the Archduke Matthias. He was also employed at Frankfurt, in 1594, by George Hoefnagel to make drawings. Sandrart knew him personally in 1622.

There are pictures by Luc at Vienna, Brunswick, and Madrid. The drawing in them is careful and even elegant, and the colouring generally harmonious, if rather grey. They are very highly finished.

Valckenborgh (Marten van).—B. Malines, 1542; D. Frankfurt, 1636; S. ——; P. landscapes, genre, and portraits. This member of the family, who was the brother of Luc, was inscribed in the register of the Guild of Painters at Malines in 1559. He went to Antwerp a year sooner than his brother Luc, and, leaving his brother at Linz, he went to Frankfurt, where he resided until his death: this occurred during an epidemic which raged in that city in 1636. Marten painted with much spirit. There are pictures by him at Vienna, Dresden, and Gotha.

Valdes Leal (Juan de).—B. Cordoba, 1630; D. Seville, 1691; S. A. del Castillo; P. history. This painter, whose works are numerous in the churches at Seville, appears to have striven rather to produce many than good works. He is chiefly remembered for his jealousy of Murillo, when the Academy of Painting was established at Seville in 1660, and his arbitrary conduct as major-domo, an office which he filled until 1663. He was, however, named President in November of the same year, and remained such until 1666, when he resigned, or more probably was forced to resign. He was a fine engraver, and after the death of Murillo became practically the head of the school of painting at Seville.

Valdes Leal (Lucas de).—B. Seville, 1661; D. Seville, 1724; S. his father; P. history. He was the son of Juan de Valdes Leal, and engraved at the early age of eleven. Having then devoted himself to painting, he became a powerful painter in fresco. Many of his works are at Seville.

Valenciennes (Pierre Henri).—B. Toulouse, 1750; D. Paris, 1819; S. Doyen; P. landscapes and history. This painter was brought up for a musician, but preferred to study art under Doyen, and went to Italy. On his return to France he founded a school, in which were taught most of the best modern French landscape-painters. He was a member of the "Ancienne Académie" in 1787, and also of the Académie of Toulouse, and a member of the Legion of Honour. He published, in 1800, a "Traité de Perspective et de l'Art du Paysage." There is a picture by him in the Louvre, and his works are finely composed.

Pictures by Valenciennes which have been sold by auction in London and Paris have produced the following prices:

		£	s.	d.
Alexander Visiting the Tomb of Cyrus, and a design for a statue of Alexander	1802 ...	28	7	0
Paysage avec figures, Livry's sale ...	1810 ...	40	0	0
Deux paysages, datés 1807, Godefroy's sale	1813 ...	45	0	0

Valentin (Le), called Valentino in Italy.—B. Coulommiers (Brie), 1601; D. 1634; S. probably Boullogne, not Vouet; P. history and genre. It appears that the name of this painter was Valentin de Boullogne, and that he was in some way connected with the painter of that name. He studied the works of Michael Angelo and of Caravaggio, and was the contemporary and friend of Nicolas Poussin. At Rome he was patronised by Cardinal Barberini, who obtained for him the commission to paint his principal work, "The Martyrdom of SS. Procepus and Martinianus," for S. Peter's. Le Valentin's premature death was caused by taking a bath imprudently; but he had already painted a large number of pictures, in which the execution is free and the colouring strong and vigorous. The action of the figures and the expression in the faces are also very natural.

Pictures by Le Valentin are to be found in all the great galleries in Europe, and those sold by auction have produced prices as follow:

		£	s.	d.
Circe Transforming the Companions of Ulysses into Swine, Bragge's sale	1750 ...	32	11	0
Soldats jouant au trictrac et soldats jouant aux cartes, deux tableaux, Tallard's sale	1756 ...	16	0	0
Soldat Romain, Jullienne's sale ...	1767 ...	20	0	0
Samson à qui l'on coupe les cheveux, Laurazais' sale	1772 ...	21	0	0
Christ in the Garden, Earl of Bessborough's sale	1801 ...	7	17	6
The Card-players, Earl of Bessborough's sale	1801 ...	47	5	0
Portrait of Claude Lorrain, Earl of Bessborough's sale	1801 ...	27	6	0
S. Peter Denying Christ	1801 ...	8	18	6
The same subject	1801 ...	4	14	6
Suzanne devant Daniel, Robit's sale	1802 ...	37	0	0
The Money-lender, W. Porter's sale	1803 ...	25	4	0
An Italian family at a repast, Count de Hagen's sale	1803 ...	13	13	0
Personnage jouant de la Guitare, Villeminot's sale...	1807 ...	15	15	0
The Senses, from Orleans collection, Coxe's sale...	1807 ...	45	3	6
Portraits of himself and his mistress, Knight's sale	1819 ...	50	0	0
A Musical Academy, G. W. Taylor's sale...	1823 ...	24	3	0
Susannah before Daniel, from Robit's Collection, Hibbert's sale	1829 ...	22	1	0
A cavalier playing on the guitar and a lady singing, Sir C. E. Smith's sale	1834 ...	21	10	0
Reniement de S. Pierre, Delessert's sale	1869 ...	160	0	0

Valkenburg (Dirk).—B. Amsterdam, 1675; D. 1721; S. Jan Weenix; P. still-life, animals, and portraits. The works of this artist (whose family was quite distinct from that of the Valckenburghs of Malines) approach very nearly those of his master, especially the pictures representing dead birds with sunny landscapes in the manner of Both. He travelled in Germany, and was patronised by Prince Louis of Baden and Prince von Lichtenstein; also by our William III. and the King of Prussia. Having, however, undertaken a voyage to Surinam, he returned ill to

Holland, and died. At Péreire's sale in 1872 "Un Coq, Poule, et Canards," by Valkenburg, was sold for £35. He painted also some capital portraits, and among them one of himself, which was in Van der Marck's collection.

Van.—This prefix means "of." For painters not mentioned hereunder *see* their surnames.

Van Balen.—*See* **Balen.**

Van Beyeren (Abraham, not Albert).—B. ——; D. The Hague, 1656; S. ——; P. fruit, fish, etc. He was admitted into the Confrèrie of S. Luke, in 1640, and was one of the forty-seven artists who instituted the New Academy of Painting at The Hague, in 1656. Van Beyeren painted in a bold free style, and there are works by him at Dresden and at Rotterdam. Pictures by him have been sold as follow:

		£	s.	d.
Nature morte et poissons, Van der Pol's sale	1808 ...	2	10	0
Le Goûter	1874 ...	520	0	0
Still-Life, Clancarty's sale	1892 ...	236	0	0

Van Brussel (P.).—*See* **Orlay (Barend van).**

Van Campen.—*See* **Campen.**

Vanculcard (Jean).—*See* **Calcar.**

Van Dael (Jan Frans).—B. Antwerp, 27th May, 1764; D. Paris, 1840; self-taught; P. flowers, fruit, etc. This celebrated modern painter of flowers and fruit, went in 1786 to Paris, where for more than thirty years his pictures were exhibited at the Salon. He was patronised by the Empress Josephine, for whom he painted "Une Offrande à Flore" and "Le Tombeau de Julie." These pictures were, in 1831, at Munich. His masterpiece, known as "La Croissée," on which he was employed for three years, was also purchased by Josephine, and is now in a private collection at Liége. At the Salon of the "year IX." Van Dael was awarded 4000f. and also the great gold medal in 1810 and 1819. He was a member of several academies and of the Legion of Honour. There are pictures by him in the Louvre and other collections in France. He was also patronised by the Empress Maria Louise, who took one of his pictures with her to Parma. Van Dael was buried in the cemetery of Père Lachaise, near the grave of his friend, Van Spaendonck, the other great modern flower-painter.

In Paris pictures by Van Dael have been sold by auction as follow:

		£	s.	d.
Bouquet de Fleurs, La Fontaine's sale	1821 ...	255	0	0
Trois tableaux de fleurs, Van Dael's executors' sale	1840 ...	365	0	0
Bouquet dans un vase de terre sur une table de marke, Delessert's sale	1869 ...	100	0	0

Van den.—This prefix means "the" or "to the." *See* also under the surnames.

Van den Bergh or **Berg (Matthys).**—B. Ypres, 1615; D. Alkmaar, 1687; S. Rubens; P. history, etc. His father had the management of Rubens's property, and Matthys was brought up in the school of that great painter, where he became one of the best copyists of pictures by Rubens. He excelled also in drawing. In 1646 he was admitted into the Guild of S. Luke at Alkmaar, and resided in that place until his death.

Van den Bossche or **Bosch (Balthasar).**—B. Antwerp, 1681; D. 1715; S. Gerard Thomas; P. interiors, galleries, and small portraits. This artist is said to have passed three years in France—at Paris, Douai, and Nantes. He was paid high prices for his pictures of interiors. Balthasar became a member of the Guild of S. Luke at Antwerp, in 1696. When the Duke of Marlborough was at Antwerp, he had his portrait painted by this artist, who represented the Duke on horseback, and employed Pieter van Bloemen to paint the horse. There is in the Antwerp Museum an excellent portrait group of about forty persons by Van den Bossche.

Van den Dyk or **Dyck (Daniel).**—B. probably in Flanders, 1599; D. 1670; S. Verhaegt; P. history. He was inscribed in the "Liggeren" of Antwerp in 1631-32 as a pupil of Pieter Verhaegt. He went to Venice, where pictures by him are to be found in the churches. While in Italy he was, in 1658, inspector of the gallery of the Duke of Mantua. Daniel was also an engraver, and his etchings have sometimes been attributed to the celebrated Anthonie Van Dyck.

Van den Eeckhout.—*See* **Eeckhout.**

Van den Velde.—*See* **Van de Velde.**

Van der. This prefix means "to the," or "of the." *See* also under the surnames.

Van der Cabel.—*See* **Kabel.**

Van der Capel.—*See* **Kabelle.**

Van der Does.—*See* **Does.**

Vanderhamen y Leon (Juan de).—B. Madrid, 1596; D. 1632; S. his father; P. history, portraits, and still-life. This artist was the son of a Flemish Archer of the Guard, who painted flowers and instructed his son. The latter attained a considerable reputation as a painter, particularly of still-life. He painted the portrait of Josef de Valdevielso, who wrote a sonnet in his praise, and Lope de Vega also composed two in honour of his talents as an artist. Juan painted, in conjunction with Eugenio Caxes, for the Convent of the Holy Trinity at Madrid, and other pictures alone, of sacred subjects. His best pictures were portraits, and he showed great skill in painting flowers, sweetmeats, and confections. There is one of his works of this class in the Royal Gallery at Madrid. Juan was the brother of Lorenzo Vanderhamen, who wrote "The Life of Don Juan of Austria."

Van der Helst.—*See* **Helst.**

Van der Heyde or **Heyden.**—*See* **Heyde** and **Heyden.**

Vanderlyn (John).—B. Kingston, U.S., 1776: D. Kingston, 23rd September, 1852; S.——; P. history, portraits, and landscapes. After studying art in France, Vanderlyn returned to the United States, and became known by his picture of "Niagara Falls" and some portraits. He again visited France, and, being influenced by Vincent, painted some historical pictures, one of which, "The Landing of Columbus," is now in the Capitol at Washington. From Paris he went to Italy, where he painted "Marius among the Ruins of Carthage," for which he received a gold medal, in 1807, from Napoleon I. After his return to America, Vanderlyn exhibited many panoramic views of cities. He painted the portraits of Madison, Monroe, Washington, Calhoun, and Jackson.

Van der Meer.—*See* **Meer** and **Vermer.**

Van der Meulen, Van der Neer, Van der Weyden, etc.—*See* **Meulen, Neer, Weyden,** etc.

Van de Velde.—There is some uncertainty as regards the relationship of the different painters who bore this name.

There were at least three whose Christian name was Jan, and as many called Willem. Although the fact has been denied, it is most probable that they were all related, and descended from a Jan van de Velde, a celebrated writing-master of Haarlem, where he was born in 1568. In all Kramm mentions fifteen of the name. Taking them alphabetically, the first is

Van de Velde (Adriaan).—B. Amsterdam, 1635 or 1636; D. Amsterdam, 21st January, 1672; S. his father; P. history, animals, genre, battles, and portraits. He was the younger son of Willem van de Velde, known as the elder Willem, and, consequently, brother of Willem van de Velde the younger, the celebrated marine painter. After receiving instruction in art from his father and brother, he studied more particularly landscape painting under Wynants, at Haarlem; and it is said that P. Wouwerman taught him to paint figures. He soon surpassed or equalled his masters, and became one of the best Dutch painters of his time. Besides landscapes and small figures, he painted historical subjects on a larger scale. His masterpiece is thought to be a landscape into which he introduced portraits of his wife and children and of himself. This picture is now in the Museum at The Hague, and is that mentioned in the list of prices as having been sold at Nieuwenhuys's sale in 1833 for £1375 10s. In composition, drawing, and colouring, Adriaan's works, where they are well preserved, may be ranked with those of Nicolas Berchem, but, unfortunately, in some of them the colours he used have not stood well, and such pictures have therefore lost a part of their value.

The prices at which pictures by Adriaan van de Velde have been sold by auction since 1767 have varied from £10 10s. for "A Rabbit," at the Strawberry Hill sale in 1842, to £4515, paid in 1875, at Bredel's sale, for "A Pastoral Scene, cows, horse, sheep, and figures," 13¼in. by 12¼in., on panel. Those which have been sold for £150 and upwards are here mentioned:

		£	s.	d.
L'Aveugle, Blondel de Gagny's sale	1776 ...	600	0	0
View of river, farmhouse, figures and cattle in foreground, Dayrolles' sale	1786 ...	220	10	0
Going Hawking, French Noble's sale.	1790 ...	162	15	0
La Fenaison, Robit's sale	1801 ...	400	0	0
Landscape, cattle and figures, Lady Holderness's sale...	1802 ...	315	0	0

		£	s.	d.
Landscape, cows and sheep, Lady Holderness's sale...	1802 ...	210	0	0
Landscape, with cattle, Clarke and Hibbert's sale	1802 ...	157	10	0
Landscape, cattle and figures, Heathcote's sale	1805 ...	210	0	0
A nobleman and his family starting for a ride, horses and dogs, Lord Rendlesham's sale	1806 ...	300	0	0
Landscape, cows and horses (upright), Lord Rendlesham's sale... ...	1806 ...	370	0	0
Lady going Hunting, 24in. by 18in., Lord Rendlesham's sale	1810 ...	294	0	0
Landscape, peasants and cattle reposing, from Schmidt's Collection, La Fontaine's sale ...	1811 ...	1890	0	0
Woman Milking (bought in), La Fontaine's sale	1811 ...	378	0	0
A cattle piece (bought in), Knight's sale	1819 ...	283	10	0
Horse, sheep, and peasants, Milsted's sale	1825 ...	158	0	0
Landscape, cattle, shepherd, and shepherdess, Zachary's sale ...	1828 ...	252	0	0
Landscape (similar, probably the same picture), Emmerson's sale	1829 ...	315	0	0
Park scene, deer, sheep, horses, and figures, Emmerson's sale ...	1829 ...	189	0	0
A courtship of young peasants, Maitland's sale	1831 ...	262	10	0
Landscape, 14in. by 10in., upright, from Lady Holderness's Collection, Ewer's sale	1832 ...	451	10	0
Pastoral landscape, 22½in. by 27½in., from Montez Collection, Nieuwenhuys's sale	1833 ...	477	15	0
Landscape, 58½in. by 64in., signed A. van de Velde, from Van der Pol's Collection at Rotterdam, Nieuwenhuys's sale	1833 ...	1375	10	0
Landscape, peasant with child in her arms, woman milking goat, Ewer's picture, Greville's sale	1836 ...	593	0	0
Mercure et Argus, Duc de Berri's sale	1837 ...	380	0	0
Landscape, grey horse and figures, Zachary's sale	1838 ...	169	1	0

		£	s.	d.
Bay horse, cow, sheep, goats, and Italian buildings, Stewart's sale	1839 ...	162	15	0
Woman milking a cow, shepherd lying down, dated 1669, Clarke's sale	1840 ...	346	10	0
Peasant at ford under trees, from Robit's Collection, Clarke's sale	1840 ...	798	0	0
Le Départ pour la Chasse, Perregaux's sale	1841 ...	1080	0	0
Deux tableaux, Duval's sale... ...	1843 ...	1942	0	0
Mercury and Argus, Higginson's sale	1846 ...	493	10	0
Scene in a wood, cattle, sheep, and two grey horses, dated 1663, J. Roger's sale	1847 ...	173	5	0
A meadow, with three cows and two goats, W. Wells's sale	1848 ...	220	0	0
Cattle in a landscape background, near some ruined buildings, a peasant romping with a young girl, De Morny's sale	1848 ...	892	10	0
A peasant in blue, milking, and a shepherd, French's sale	1855 ...	348	15	0
Paysage, Patureau's sale	1857 ...	922	0	0
La Sortie de la Bergerie, D'Hane de Steenhuyse's sale...	1860 ...	285	0	0
Le Manége, white prancing horse, from C. Townshend's Collection, Scarisbrick's sale	1861 ...	212	0	0
Femme se lavant les pieds dans un ruisseau ou une vache se desaltere, Oppenheim's sale ...	1864 ...	451	10	0
Gentilhomme à cheval et page avec chiens, De Morny's sale... ...	1864 ...	400	0	0
L'Automne, Van Brienen de Grootelindt's sale...	1865 ...	600	0	0
Paysage d'hiver, Van Brienen de Grootelindt's sale	1865 ...	1280	0	0
La Siesta, Pommersfelden's sale ...	1867 ...	1600	0	0
Paysage et animaux, Salamanca's sale	1867 ...	200	0	0
Le Pâturage, De Rhodes's sale ...	1868 ...	442	0	0
Animaux près d'un ruisseau, Delessert's sale	1869 ...	400	0	0
Landscape, animals, signed and dated 1663, Wheeler's sale ...	1871 ...	225	15	0

		£	s.	d.
Pastoral scene, cows, horse, sheep, figures, 13¾in. by 12½in. from Holderness, Ewer, and Greville Collections, Bredel's sale ...	1875	4515	0	0
Landscape, in a woody park, horses, cows, 14¼in. by 13in. canvas, Levy's sale...	1876	945	0	0
Landscape, herdsman, shepherds, 10¼in. by 13in., Munro's sale ...	1878	530	0	0
Milking-time, Secretan's sale ...	1889	283	0	0
Landscape	1889	220	0	0
Meadow, three cows, and two goats, Wells's sale	1890	987	0	0
Bagpipes, Mildmay's sale	1893	525	0	0
Landscape, Mildmay's sale	1893	210	0	0
Composition, Adrian Hope's sale ...	1894	262	0	0
Landscape, Adrian Hope's sale ...	1894	210	0	0

Van de Velde (Esayas, Esyas, Jesaias, or **Isaac).**—B. Haarlem, 1587; D. Leyden, after 1652; S. his father; P. battles and landscapes. He was the son of Jan van de Velde, the writing-master, and the father of Willem van de Velde, known as Old Willem van de Velde. His marriage with Catherine Maertens, of Ghent, was registered at Haarlem in 1611. He was a member of the Guild of S. Luke of that place in 1612, and in 1617 and 1618 of the Society of Rhetoric. In 1626 he still resided at Haarlem, but had removed to Leyden in 1630. Previous to that, it appears that he was at The Hague, as he was inscribed as a free master in the Guild of S. Luke of that place in 1628. He was not a pupil of P. de Neyn, but worked with that master.

There are good pictures by this painter at The Hague, Brunswick, Dresden, Hamburg, and Vienna. The figures in them are touched with much spirit, and draped in the Spanish fashion, but the colouring of the landscapes is often too green. Esayas was much employed by other painters to insert the figures in their landscapes; he also engraved.

Van de Velde (Isaac).—*See* **Van de Velde (Esayas).**

Van de Velde (Jan), called De Jonge.—B. Haarlem, about 1598; D. after 1679; S. his father; P. landscapes, animals, and village festivals. This painter was the son of Jan van de Velde the writing-master. The son was "Vinder" of the Guild of S. Luke at Haarlem in 1635. Afterwards he settled at Leyden. He was a better engraver than a painter.

Van de Velde (Willem), called De Oude.—B. Leyden, 1610; D. London, 1693; S. his father; P. marine subjects. The elder Willem van de Velde was the son of Esayas van de Velde. He was in early life a sailor, but was still young when he settled at Amsterdam, where his celebrated son, the younger Willem van de Velde, was born in 1633. He became famous for his paintings of marine subjects in black-and-white, and the States of Holland placed at his disposal a small vessel, from which he might witness any naval engagements that might take place. Charles II. invited him to England, where he arrived with his son in 1675. The King gave him a pension, which was continued by James II. up to the time of the painter's death. He was buried in S. James's, Piccadilly, and an inscription was placed on his tomb.

Great uncertainty exists as to the relative merits, as painters, of the two Willem van de Veldes, owing to the inferiority of the pictures painted by one of them when in England compared with those painted in Holland before they came to this country, and which are usually spoken of as being by the son. Seguire, an excellent judge and a great admirer of the Dutch pictures, even makes a suggestion that they may be by the father, while the pictures painted in England are by the son. The latter are generally signed on the back of the canvas, and one bears the date 1703. As, however, it appears certain that the son was taught to paint in colours by so skilful a painter of marine subjects as Simon de Vlieger, it is probable that the Dutch pictures upon which the celebrity of the younger Willem has been founded are in reality by him, although very probably from drawings made by his father. Perhaps the inferior pictures painted in England were partly coloured by the father, who, as we have said, did not die until 1693. It must also not be forgotten that the son was at Amsterdam in 1686, that he remained there some time, and that he had a son, Kornelius, who painted in the same style as his father, but in an inferior manner.

Van de Velde (Willem), called De Jonge.—B. Amsterdam, 1633; D. London, 6th April, 1707; S. his father and Simon de Vlieger; P. marine subjects. It is certain that the elder Willem van de Velde painted until late in life in black-and-white, and Weyerman, who published his book in 1729, or little more than twenty years after the death of the younger Willem van de Velde—he writes the name Van den Velde—tells us that when the latter left Holland and came to England, which he did in 1675,

he placed his son under the tuition of Simon de Vlieger; but the younger Van de Velde was then forty-two years of age, and an accomplished painter. There are evidently some mistakes in the dates given. It is, however, tolerably clear that it was by the instruction he received from De Vlieger that the younger Van de Velde acquired that delicate style of colouring, and power of making the effects of the atmosphere felt, that placed him at the head of the Dutch painters of marine subjects. In his best pictures there are few strong contrasts and bright colours, and many of them have little colour in them. The simplicity of composition and transparency of colouring which render his pictures so charming are not, however, the chance result of a successful sketchy style, as, if they are examined closely, it will be found that he must have bestowed much care and time in painting them. The list of them given below shows also that, although capable of representing the sea when agitated by a stiff breeze, or even a violent storm, he was still more successful in portraying calms, in which the delicacy of his execution has never been surpassed, especially in the pictures he is supposed to have painted in Holland.

It is surprising how little is known of the life of such an artist, whose works were scarcely less esteemed during his lifetime than they have been since; yet among the few facts discovered relative to him, are, that he was in Holland in 1686, and that Sir Godfrey Kneller painted his portrait. The younger Van de Velde was buried in S. James's Church, Piccadilly, and left a son, also named Willem, a painter of the same subjects as his father, of whose pictures he made many copies. After a time this third Willem left England and died in Holland.

The number of pictures by Willem van de Velde the younger is very great, and of his drawings, which are usually done with a pencil or with pencil shaded with Indian ink, there are several thousands. (*See also* **Arteveldt.**)

The uncertainty that exists as to the share which his father the elder Willem van de Velde, had in the execution of pictures attributed to the son, accounts for the great variation in the prices paid at auctions for those sold as by the latter. In a list of about a hundred, which have been sold under such circumstances, the prices range from £1 16s. for "A Sea-piece," in 1776, to £272 paid at the San Donato sale in 1868, for a "Marine." It is only possible, without extending the list too much, to give those pictures which have been sold for £200 and upwards.

		£	s.	d.
Sea-piece, 43in. by 65in., from Braamcamp Collection, Ansell's sale ...	1772 ...	315	0	0
Mer calme, Randon de Boisset's sale	1777 ...	320	0	0
Côte, Randon de Boisset's sale ...	1777 ...	225	0	0
A calm, signed and dated 1666, Desenfans' sale	1785 ...	294	0	0
Vue d'une mer calme, Praslin's sale	1793 ...	280	0	0
A seaport with shipping, More and Liss's sale	1796 ...	210	0	0
The naval battle in which Admiral van Tromp was killed, W. Porter's sale	1803 ...	430	10	0
Mer calme, avec flotte, Clos's sale ...	1812 ...	500	0	0
Mer calme, Lapeyrière's sale... ...	1817 ...	360	0	0
A calm, vessels lying at anchor, Mitchell's sale	1819 ...	351	15	0
A sea-piece, Knight's sale	1819 ...	535	10	0
A calm (now in National Gallery), 21in. by 24½in., Taylor's sale ...	1823 ...	409	10	0
A calm, vessels and figures, Bernal's sale	1824 ...	398	2	0
A view on the shore of Holland, from Count Portales' Collection, Zachary's sale	1828 ...	226	15	0
A view on coast of Holland, Zachary's sale	1828 ...	593	5	0
Harbour, ships of war dressed to receive the Prince of Orange, Lord Gwydir's sale	1829 ...	383	5	0
Yachts at anchor, Count Aglié's sale	1830 ...	315	0	0
Vue du Zuyderzee, Erard's sale ...	1832 ...	800	0	0
On the Zuyderzee, 30½in. by 45½in., Nieuwenhuys's sale	1833 ...	561	15	0
Entrance to a port, Nieuwenhuys's sale	1833 ...	745	0	0
A calm, Dutch fleet at anchor, Clarke's sale	1840 ...	1029	0	0
Sea-shore, fishing boats and vessels in distance, Lord Stuart's sale ...	1841 ...	609	10	0
A sea-piece, from Sir L. Dundas's Collection, Lord Stuart's sale ...	1841 ...	1176	0	0
Mer calme, Hère's sale	1841 ...	400	0	0
Combat Naval, Perregaux's sale ...	1841 ...	885	0	0
Storm and shipwreck, from Pooley Collection, Harman's sale ...	1844 ...	493	10	0
Le Coup de Canon, Harman's sale ...	1844 ...	1449	0	0

		£	s.	d.
Off coast, fresh breeze, Lord Granville's sale	1845 ...	536	10	0
Sea view, a calm, Lord Granville's sale	1845 ...	346	10	0
The Evening Gun, a calm, Lake's sale	1845 ...	241	10	0
A calm, with shipping, from Baillie's Collection, Higginson's sale ...	1846 ...	252	0	0
Storm and shipwreck, from Harman's Collection, Higginson's sale ...	1846 ...	367	10	0
A calm, men-of-war at anchor, from Lichfield Collection, Higginson's sale	1846 ...	1764	0	0
Rocky harbour in Norway, Anderdon's sale	1847 ...	367	10	0
A calm, many vessels, 16in. by 18in., C. Perrier's sale	1848 ...	577	10	0
A calm, 14½in. by 12in., W. Wells's sale	1848 ...	215	0	0
A gentle breeze, W. Wells's sale ...	1848 ...	236	5	0
Coast of Scheveling, dated 1659, from Crauford's Collection, W. Wells's sale	1848 ...	525	0	0
A breeze and a large lugger, Sanderson's sale	1848 ...	210	0	0
A calm, men-of-war, porpoises sporting, Sir T. Baring's sale ...	1848 ...	210	0	0
A calm, numerous vessels, De Morny's sale	1848 ...	525	0	0
A calm, numerous vessels, De Morny's sale	1848 ...	945	0	0
A calm, men-of-war furling sail, Hope's sale...	1849 ...	357	0	0
A calm, many vessels, 16in. by 18in., Gardner's sale	1854 ...	483	0	0
Gale clearing off, men-of-war ...	1856 ...	220	10	0
Mouth of a river, ferryboat, with horses, Braine's sale	1857 ...	267	15	0
Marine, Patureau's sale	1857 ...	360	0	0
Mer calme, Patureau's sale	1857 ...	400	0	0
Fresh breeze, man-of-war (small), Higginson's sale	1861 ...	243	12	0
A calm, fishermen pushing off boat, from Lord Vernon's and Redleaf Collections, Scarisbrick's sale ...	1861 ...	651	0	0
Sea view, yacht, man-of-war (bought in)	1861 ...	399	0	0

		£	s.	d.
A fresh breeze (bought in)	1861 ...	262	10	0
Marine, Le Hon's sale	1861 ...	800	0	0
A coast scene, mouth of river, stranded man-of-war (bought in)	1862 ...	212	2	0
Mouth of a river, caulking ship, calm, Craig's sale...	1863 ...	212	0	0
The Dutch Fleet off the Texel, from Lady Palmerston's Collection, Anderson's sale	1864 ...	682	10	0
A calm, man-of-war, Ellice's sale ...	1864 ...	220	10	0
A calm, boats and yacht, Ellice's sale	1864 ...	294	0	0
Incendie de Chatham, Van Brienen de Grootelindt's sale	1865 ...	300	0	0
Marine, De Morny's sale	1865 ...	1400	0	0
Vue du Texel, Herman de Kat's sale	1866 ...	430	0	0
Vue du Zuyderzee, Herman de Kat's sale	1866 ...	485	0	0
Seashore, calm, evening, Fordham's sale	1867 ...	212	0	0
Marine, San Donato sale	1868 ...	2720	0	0
Marine, Théodale de Rhodes' sale ...	1868 ...	400	0	0
Pleine mer, Didier's sale	1868 ...	210	0	0
Mer calme, Delessert's sale	1869 ...	500	0	0
Marine (sold at Tolosan's sale in 1801 for £36), Delessert's sale ...	1869 ...	580	0	0
Les Pêcheurs, Delessert's sale ...	1869 ...	300	0	0
Sea view, boats, pier, calm, Delafield's sale...	1870 ...	300	15	0
Sea view, ships saluting, 29in. by 24½in., Delafield's sale	1870 ...	220	10	0
Sea view, man-of-war, pilot boat, 12in. by 15in., Delafield's sale ...	1870 ...	420	0	0
Marine, Péreire's sale...	1872 ...	568	0	0
Marine, Péreire's sale...	1872 ...	372	0	0
Eau calme, Roell-Hadson's sale ...	1872 ...	1250	0	0
Dutch yacht and men, dated 1654, Herbert's sale	1873 ...	766	10	0
A fresh breeze, seven ships and boats, 17in. by 24in., from Lord Lichfield's Collection, Lucy's sale ...	1875 ...	682	0	0
A calm, Dutch coast, ships, 13½in. by 16½in., Bredel's sale	1875 ...	787	10	0
Coast scene, man-of-war, 17in. by 21in., Dimsdale's sale	1875 ...	280	0	0
Fresh breeze, ships, and yacht, 17in. by 24in., Foster's sale	1876 ...	735	0	0

		£	s.	d.
A calm, 25½in., by 30½in., Foster's sale	1876	2062	10	0
Marine, Lissengen's sale	1876	1362	0	0
A calm, from Casimir Périer's Collection, Gardner's sale	1876	577	10	0
A gentle breeze, three men in boat, 13in. by 14½in., engraved by Canot, from Redleaf Collection, Mayne's sale	1881	483	0	0
A calm, 18in. by 14in., Duke of Hamilton's sale	1882	1365	0	0
A calm, 9in. by 8in., Duke of Hamilton's sale	1882	304	10	0
A calm, 20in. by 25in., Sir W. Knighton's sale	1885	241	16	0
A calm, ship saluting, 18in. by 14in., from Hamilton's Collection, Denison's sale	1885	829	10	0
Le Coup de Canon, 19½in. by 25½in., Nieuwenhuys's sale	1886	315	0	0
Sea view, man-of-war and boat, 12in. by 15in., from Scarisbrick's Collection, Addington's sale ...	1886	320	0	0
Sea view, ships and boats, Wells's sale	1890	1207	0	0
Departure of King Charles II. from the Scheldt, dated 1660	1891	1963	0	0
A fresh breeze, Bolckow's sale ...	1891	278	0	0
A calm	1893	409	0	0
A calm, Field's sale	1893	346	0	0
A calm, Field's sale	1893	946	0	0
A calm, Field's sale	1893	286	0	0
A calm, Mildmay's sale	1893	693	0	0
A calm, Mildmay's sale	1893	640	0	0
Sea view, Adrian Hope's sale ...	1894	315	0	0
Sea view, Adrian Hope's sale ...	1894	252	0	0
A calm	1894	736	0	0
A calm, Lyne Stephens's sale ...	1895	693	0	0
Sea piece, Lyne Stephens's sale ...	1895	604	0	0
The River Y	1895	850	0	0

Van Diest (Adriaan).—B. The Hague, 1655; D. London, 1704; S. his father; P. landscapes, portraits, etc. The father and grandfather of this artist were painters, and by them he was taught to paint. At the age of seventeen he came to London and was employed by Granville Earl of Bath in painting ruins and landscapes in the West of England. His pictures hav

considerable merit; Sir Peter Lely had seven of them in his collection. Landscapes by him are sometimes found in old houses in England. They are mostly large; but his best works are small. Pictures by him have been sold as under:

		£	s.	d.
Landscape, with figures, Lord Lansdowne's sale	1806 ...	2	10	0
A view of one of the small lakes in Switzerland, Coxe's sale ...	1807 ...	2	12	0
A pair of landscapes, Lord Liverpool's sale	1829 ...	8	12	0

Van Dyck (Anthonie).—B. Antwerp, 22nd March, 1599; D. Blackfriars, London, 9th December, 1641; S. Van Balen and Rubens; P. history, mythology, and portraits. The father of this celebrated painter, Franciscus Van Dyck, a member of a family of painters long established at Antwerp, as the name occurs frequently in the register of the Guild of S. Luke from 1497, was originally a painter on glass, but abandoned that art to become a wool merchant and manufacturer, and amassed a considerable fortune. His son, Anthonie, by his second wife, Maria Kupers, or Kuperis, a native of Bois le Duc, received his first education from her, and also his first instruction in art, as she was very skilful in drawing and embroidery.

Anthonie entered the school of H. van Balen in 1610, and his name was inscribed in that year in the register of the guild as the pupil of Van Balen. He studied for five years under that master, at the expiration of which time he passed into the school of Rubens (in 1615). Many stories are told of Van Dyck when a boy, which go to prove his natural genius and vivacity. Rubens probably foresaw the success which was likely to attend the talents and industry of his new pupil, and employed him to make drawings from his own pictures for engravers. The pupil must even then have acquired considerable skill in painting, as when, in the absence of Rubens, Diepenbeck accidentally injured a picture, which the former had left on his easel, his fellow-scholars chose Van Dyck to repair the injured arm and chin of a figure. This he did so well, that Rubens remarked, when he returned, "That arm and chin are not the worst things I did yesterday." The discovery of the truth appears only to have increased the favourable opinion Rubens had formed of Van Dyck. Among the list of pictures sold (see 1795) will be found a portrait of Rubens and two other artists, a group which Van Dyck

is said to have painted when only sixteen. It belonged formerly to Sir Joshua Reynolds.

In the year 1618, he being then in his nineteenth year, Van Dyck was registered at Antwerp as a franc-maître of the Guild of S. Luke. The Jesuits at Antwerp also authorised Rubens to employ Van Dyck to assist him in the execution of the pictures Rubens undertook to paint for them. In 1620-21, Van Dyck was for a short time in England, while Rubens was in France, and painted for James I., from whom he received £100 for his services. The shortness of Van Dyck's stay in England in 1620-21 was probably due to the rivalry of the Earl of Arundel, his patron, and Buckingham, who favoured Daniel Mytens. Before the end of 1622 Van Dyck was again at Antwerp, and in the following year, acting on the advice of Rubens, he set out for Italy. On arriving at Savelthem he fell in love with Anna van Ophem—not a peasant girl as had often been asserted, but a young lady attached to the Court. To gratify her, and perhaps as a commission from her friends, Van Dyck painted two pictures, "A Holy Family," since destroyed, and "S. Martin Giving Half his Cloak to a Poor Man," a fine work upon which Michiels remarks that the painter did not need to visit Rome, Florence, or Venice, and that his works would have been more deeply stamped with originality if he had not done so.

Van Dyck prolonged his stay at Savelthem so long that at last Rubens sent a mutual friend, Le Chevalier Nanni, to urge him to continue his journey. This Van Dyck did, and went straight to Venice. As has been pointed out in the life of Rubens, that artist arrived at Venice while the younger Palma was still alive, and from him the great Flemish painter might easily have learnt all the processes adopted by the painters of the Venetian school. Palma was still alive when Van Dyck reached Venice, and his scholars could also offer Van Dyck assistance. It was, therefore, not necessary that he should copy pictures by Titian to ascertain how they had painted. That Van Dyck then adopted a warmer tone of colouring than he had used previously, was but natural, for he painted the portraits of bronzed Italians instead of those of fair Flemings. On the other hand, if Italian art had little effect upon the style Van Dyck had formed for himself before he travelled south, his had a very strong influence in several European countries, even in Italy, at Genoa, in England and in Spain, through Pedro de Moya and what Murillo learned from that painter. In fact, from the time he ceased to be under

the necessity, as an assistant to Rubens, of making his execution harmonise with that of his master, the works of Van Dyck were more thoroughly original than those of most painters.

From Venice Van Dyck went to Genoa, where Rubens had resided for some time eleven years before. Probably this circumstance was of advantage to Van Dyck, for he was much employed by the nobles of that city, and painted for them some of the finest portraits he ever produced. From Genoa Van Dyck proceeded to Rome, and while there he was protected by Cardinal Bentivoglio, of whom he painted a portrait, now at Florence. About the same time Van Dyck painted the portaits, in Oriental dress, of Sir Robert Shirley and his wife, now at Petworth. Sir Robert had been sent by the Shah of Persia to Pope Gregory XV. to ask for assistance against the Turks.

Van Dyck, during the two years he is said to have remained in Rome, painted also several pictures of sacred subjects, which are still in that city. The jealousy his success, and his avoiding their company, produced among the other Flemish artists then in Rome, at last rendered his position so unpleasant that Van Dyck returned to Genoa. After residing there some time he went to Palermo, in Sicily, where he painted the portrait of Philibert de Savoie, and that of the celebrated artist Sofonisba Anguisciola, then old and blind; yet so pleased was Van Dyck with her conversation that in after-life he often asserted that he had learned more about painting from a blind old women than from all the other masters of the art. It was about the same time that Van Dyck, in the course of his travels, met the Earl of Arundel, to whom he had carried a letter of recommendation when he visited England in 1620-21, and who urged Van Dyck, then at Turin, to accompany him to England—an honour which the painter respectfully declined.

During his visits to Genoa, Van Dyck resided in the house of his friend, the Flemish painter, Cornelius de Wael. The year in which Van Dyck was at Florence is uncertain, but while there he painted a fine portrait of the artist Justus Sustermans, who was then Court painter to the Duke of Tuscany.

Van Dyck returned to Antwerp at the end of 1626, and resided in Flanders for five years after his return from Italy. In that interval he painted his great picture of "S. Augustine in Ecstasy," for the Church of the Augustines, yet his most important picture was "The Elevation of the Cross," for the Collegiate Church at Courtrai; and here it may be as well to state

that the story of the dissatisfaction of the Church authorities is not true, that Van Dyck did not go to Courtrai, that the commission for the picture was received by Van Dyck through an agent, to whom the canons paid the price of the picture, and not only expressed their entire satisfaction with the work, but proved this by sending Van Dyck a present of "gaufres," a species of cake for which Courtrai is still famous.

The next interesting events in the life of Van Dyck are his visits to, and residence in, England. It appears that, having a wish to again visit England, he had requested Gerbier, who was then agent for Charles I. in Flanders, to ask Marie de' Medicis, the Queen Dowager of France, and the Infanta Isabella to send Van Dyck with their portraits to England; but afterwards the painter declined to go, apparently owing to some difference of opinion which had arisen about a picture by Van Dyck that Gerbier had sent to England.

Towards the end of his residence in Flanders, Van Dyck visited Holland, at the request of Frederic de Nassau, Prince of Orange; and it was then that the well-known interview between Van Dyck and another great portrait-painter, Frans Hals, took place. The death of the Duke of Buckingham, in 1628, which restored to the Earl of Arundel his influence with Charles I., and the sight of a portrait of his chapel-master, Nicholas Lanière, painted by Van Dyck, appear to have been two of the causes which led to Van Dyck's again visiting England in 1632; but a letter, dated Antwerp, 3rd December, 1629, written apparently to Endymion Porter, by Van Dyck, in which the latter begs Porter to urge the payment for a picture which he had painted for Charles, proves that Van Dyck had, previous to that date, received a commission from the king to paint it.

In a postscript to a letter written by Gerbier to Charles I., dated Brussels, 15th March, 1632, he says that Van Dyck "is here, and has resolved to go to England." He is very angry because he says that "Gueldorp had written that he (Gerbier) had received an order from the King to speak to Van Dyck (no doubt relative to his journey), and that he (Gerbier) had concealed it." He adds "that the King had given him the order, but that he had no account to render to any person" (of what he had done). It is clear, therefore, that Gerbier did receive the order but did not obey it. It is certain, however, that Van Dyck came to England in 1632, that he was most graciously welcomed by the King, received the appointment of "Principal Painter of their Majesties

of S. James's," and was knighted on the 5th July of that year. He was also paid, in the same month, £280 for "diverses pictures made for his Majestye," and was granted an annual salary of £200 in the following year.

It is impossible without extending this notice considerably to give even an outline of Van Dyck's successful career in England. The average price he was paid for his portraits appears to have been about £50. While resident in England he paid several visits to Flanders, the last in company with his wife, in 1640, when he went to Paris, hoping to be employed by Louis XIII. on the decoration of the Louvre, but being disappointed in that Van Dyck returned to England. Shortly afterwards his health began to fail, and became gradually worse until he died.

In person Van Dyck was handsome, and his manners were elegant. He was also a good linguist, for there are letters still in existence written by him in Flemish, French, Italian, and Spanish. Born a member of an opulent family, throughout his life Van Dyck seems to have followed the Shakespearian advice, "Costly thy habit as thy purse can buy," and to have been lavish in his mode of living. He had, besides his residence in Blackfriars, a country house at Eltham, in Kent. It was his habit to employ the early part of the day in beginning the portraits of his sitters, and, after regaling them at dinner, to finish their portraits in the afternoon. As he painted those of "the greatest in the land," this must have entailed a luxurious table and heavy expense, yet he is said to have left property estimated as worth £50,000. He married Mary Ruthven, a grand-daughter of William, first Earl of Gowrie. By her Van Dyck had an only daughter, Justiniana. His wife married as her second husband Sir Richard Pryse, Bart. Probably she and his daughter profited little by the portions of his property which Van Dyck left them by his will, for Charles II. granted the latter a pension of £200, which, however, appears to have been paid very irregularly. Van Dyck executed a few etchings, which are as masterly in their way as his pictures.

The prices at which about 300 pictures and sketches by Van Dyck have been sold by auction in London and Paris since 1740, have ranged from £4 18s., paid in 1782 for the sketch in oils of the portraits of Killegrew and Carew (which are now at Windsor), to £3900, for "Christ Healing the Lame Man," at La Fontaine's sale in 1811. Among the portraits, the group of "Charles I., his Queen, and their Children," from the Orleans Collection,

sold in 1804, at Bryan's sale, produced £1600. "The Bolingbroke Family," at Lord Morley's sale in 1861, £1937 10s., and two, Philippe Le Roy and his wife, at the King of Holland's sale in 1850, £5300. The following list gives those which have been sold for £200 or upwards, as well as a few others that are peculiarly interesting:

		£	s.	d.
Portrait de Thomas Parr, De Carignan's sale	1742 ...	50	0	0
Renaud et Armide, Tallard's sale ...	1756 ...	280	0	0
A boy laughing, Sir L. Schaub's sale	1758 ...	120	0	0
The Virgin and Child asleep on her lap, Sir L. Schaub's sale... ...	1758 ...	211	0	0
Portrait du President Guichardot, Gaignat's sale	1768 ...	370	0	0
Dædalus Supplying Wings to his Son Icarus, of whom the face is the portrait of Van Dyck when young, 43in. by 36in.	1771 ...	252	0	0
Portrait of Cardinal Trieste, Colebrooke's sale	1774 ...	241	10	0
Portrait of Montrose (said to be the only portrait of him, and to have been painted for Charles I.), Sir R. Strange's sale	1775 ...	84	0	0
Christ, the Virgin, and two angels, Sir R. Strange's sale	1775 ...	304	0	0
Holy Family and angels	1776 ...	215	0	0
Portrait du President Guichardot, Randon de Boisset's sale ...	1776 ...	420	0	0
Portrait de Langlois, Conti's sale ...	1777 ...	320	0	0
Rubens on the horse he gave to Van Dyck, Bertel's sale	1780 ...	95	11	0
Portrait du President Guichardot, Vaudreuil's sale	1784 ...	600	0	0
S. Sebastian attended by angels, from Bochart's Collection, Vandergucht's sale	1788 ...	210	0	0
Portrait de Langlois, Choiseul-Praslin's sale	1793 ...	360	0	0
Portraits of Rubens and two other artists, painted when Van Dyck was sixteen, Sir J. Reynolds's sale	1795 ...	147	0	0
Portrait of Gevatius, Liss's sale ...	1796 ...	241	0	0
The same picture (probably C. van der Geest, now in the National Gallery), Bryan's sale	1798 ...	357	0	0

		£	s.	d.
Madonna and Child (engraved by Morghem)	1800 ...	220	0	0
Portrait of Rubens, Lord Godolphin's sale	1803 ...	157	10	0
La Guérison du Paralytique, Pauwel's sale	1803 ...	1000	0	0
Charles I. (the head in three positions, painted for Bernini)	1804 ...	514	10	0
Group of portraits, Charles I., his queen, and their children, from Orleans Collection, Bryan's sale	1804 ...	1600	0	0
Virgin in clouds, and angels, Bryan's sale	1804 ...	375	0	0
Portrait of an abbess, from Barberini Palace	1805 ...	241	0	0
Three horses, mounted, a study, 14in. by 16in., Yonge's sale	1806 ...	225	15	0
Portrait of Spinola, from Balbi Palace	1807 ...	315	0	0
Portrait of Fiamingo the sculptor, Gordon's sale	1808 ...	188	13	0
S. Sebastian, soldiers and horse's head, W. Porter's sale	1810 ...	829	10	0
Portrait of Fiamingo, W. Porter's sale	1810 ...	246	15	0
Virgin, Infant Christ standing on her knee, the Magdalen, David, and the good thief, W. Porter's sale	1810 ...	787	10	0
S. Sebastian, Greville's sale	1810 ...	219	0	0
Mutius Scævola Thrusting his Hand into the Fire, Lord Kinnaird's sale	1811 ...	483	0	0
Christ Healing the Lame Man (engraved), La Fontaine's sale ...	1811 ...	3800	0	0
Virgin and Child and S. John in a landscape, from Robit's Collection, Park's sale	1812 ...	309	15	0
Mars kneeling to Venus, from the Condé Collection, La Fontaine's sale	1813 ...	808	10	0
Stoning of S. Stephen, from Godoy's Collection, Delahante's sale ...	1814 ...	735	0	0
Portrait of Gaston, Duke of Orleans, H. Hope's sale	1816 ...	409	10	0
Portrait of himself as Paris, H. Hope's sale	1816 ...	378	0	0
Portraits of Duchess of Arenberg and her child as the Virgin and Child, with a saint, Knight's sale ...	1819 ...	498	10	0

		£	s.	d.
Dædalus and Icarus (see 1771), Knight's sale	1819 ...	315	0	0
Portrait of De Vos, the painter, G. W. Taylor's sale	1823 ...	191	2	0
Portrait of Mme. de Vos, G. W. Taylor's sale	1823 ...	357	0	0
Dædalus and Icarus	1824 ...	210	0	0
Portrait of Ambrogio Spinola, 54in. by 47½in., from Balbi Palace, Genoa, Lord Radstock's sale ...	1826 ...	357	0	0
Le Baiser de Judas, Erard's sale ...	1832 ...	400	0	0
Portrait of Francis du Quesnoy, the sculptor, 30½in. by 32¼in., Nieuwenhuys's sale	1833 ...	362	0	0
Mary Magdalen Repentant, from the Palace Santa Cruz	1837 ...	315	0	0
Portrait of Sustermans, Lord Northwick's sale	1838 ...	288	15	0
Virgin and Child, and a saint in adoration, Knight's sale... ...	1839 ...	210	0	0
Portrait of Dorothy Percy, Countess of Leicester, and Lady Lucy, the famous Countess of Carlisle, Strawberry Hill sale	1842 ...	231	0	0
Portrait, said to be that of the Duke of Hamilton, Harman's sale ...	1844 ...	252	0	0
Dædalus and Icarus (see 1771 and 1819), 43in. by 36in., engraved by Watts, Lake's sale	1845 ...	273	0	0
The Duchess of Arenberg and child, as the Virgin and Child, and a saint (see 1819), Higginson's sale	1846 ...	430	10	0
Portrait of the Marquis de Vieuville, white dress, black cloak, Duke of Buckingham's sale	1848 ...	220	10	0
Wife of De Vos, 50in. by 40in. (see 1823), W. Wells's sale	1848 ...	787	10	0
Portrait of Don Livio Odescalchi, Lord Ashburnham's sale ...	1848 ...	472	10	0
Portraits de Philippe le Roy et de sa femme, King of Holland's sale...	1850 ...	5300	0	0
Assumption of the Virgin, McIntosh's sale	1857 ...	262	10	0
Portrait de Martyn Pepyn, Patureau's sale	1857 ...	600	0	0
La Resurrection du Christ, Morel's sale	1857 ...	275	0	0

		£	s.	d.
The Bolingbroke Family, Lord Morley's sale	1861	1937	10	0
Portrait of Archbishop Laud, Lord Lyndhurst's sale...	1864	75	12	0
S. Marthe implorant le Christ au faveur des habitants de Tarascon, Couteaux's sale	1865	320	0	0
S. François Xavier au Japon, Pommersfelden's sale	1867	205	0	0
Portrait d'homme, Salamanca's sale	1867	2920	0	0
Portraits du Marquis et de la Marquise de Leganes, Salamanca's sale	1867	665	0	0
Portrait de Michel le Blon, Delessert's sale	1869	620	0	0
Portrait of a lady, black dress, agate necklace, rose in left hand, Glendinning's sale	1870	273	0	0
Portrait of Thos. Killigrew, cuirass, crimson and gold scarf, hand on head of dog, with Killigrew on his collar, Marquis du Lan's sale	1871	299	0	0
Portrait de Martyn Pepyn	1874	1240	0	0
Portrait of a princess, green dress, Dorrington's sale	1875	315	0	0
Dædalus and Icarus (see 1845), 43in. by 35in., Munro's sale	1878	420	0	0
Charles I., in armour, three-quarter length; Henrietta Maria, in orange dress, three-quarter length (bought in), Arbuthnot's sale ...	1882	2310	0	0
Charles I., crimson dress, 46in. by 36in.	1882	808	10	0
Henrietta Lotheringa, 84in. by 50in.	1882	2100	0	0
Henrietta Maria, 24in. by 18in. ...	1882	735	0	0
Charles II. as a boy, 15in. by 13in....	1882	231	0	0
James Duke of York as a child, 10in. by 8in.	1882	231	0	0
Portraits of Duchess of Richmond and her son, 78in. by 51in. ...	1882	2047	10	0
Charles I., equestrian, in armour, 79in. by 48in.	1882	997	10	0
The preceding seven at the Duke of Hamilton's sale.				
Duchess of Richmond and her son (see 1882), Denison's sale ...	1885	892	10	0

		£	s.	d.
Time Clipping the Wings of Cupid, 69½in. by 44in.	1886 ...	241	10	0
Virgin and Child, 49in. by 45in. ...	1886 ...	525	0	0
Mary Duchess of Richmond, with Mrs. Gibson the dwarf handing her gloves, 84in. by 51in. ...	1886 ...	1207	10	0
Genevieve d'Urfé, Marquise Harrech, widow of Duc de Croy, seated in red chair, 45in. by 38½in. ...	1886 ...	336	0	0
Henrietta Maria, young, in white satin and red ribbons, taking roses from a table, 42in. by 32½in.	1886 ...	735	0	0
Henrietta, in blue and ermine, 93in. by 56in.	1886 ...	367	10	0
Thomas Wentworth, Earl of Strafford, and Sir P. Mannwaring, 51in. by 57in.	1886 ...	735	0	0
The preceding seven at the Duke of Marlborough's sale.				
Gusman Marquis of Leganes, Aspinwall's sale	1887 ...	500	0	0
Queen Henrietta Maria, Stover's sale	1890 ...	1050	0	0
Marquis de Vieuville	1890 ...	945	0	0
Marquis de Vieuville	1893 ...	525	0	0
A man	1894 ...	336	0	0
Don Livio Odescalchi	1894 ...	588	0	0
Rinaldo and Armida, Eastlake's sale	1894 ...	420	0	0

Van Dyk (Philip), called The Little Van Dyck.—B. Amsterdam, 1680; D. The Hague, 1752; S. A. Roonen; P. portraits and game. This artist, who has sometimes been confounded with the great Anthonie van Dyck, was painter to the Landgrave of Hesse. He painted many portraits at The Hague, Middleburg, and Cassel, and was also a dealer in pictures. His best works were those classed as genre, as they are more lightly painted than his portraits, in which he imitated Van der Werf. At the Perregaux sale in 1841 "La Servante Amoureuse" was sold for about £100.

Van Eyck, Van Herp, Van Loo, etc.—*See* **Eyck, Herp Loo,** etc.

Van Mander or **Vermander.**—There were three painters of this name, of whom the most celebrated were:

Van Mander (Carel or **Karel)**, called the old.—B. **Meulelek** near Courtrai, 1548; D. Amsterdam, 11th September, 1606;

P. Vlerick; P. history and portraits. This artist was by no means an inferior painter, but he has become generally known by his "Lives of Painters" and poetry. He was of an old and noble family, and it was from a taste for the fine arts that he became the pupil of P. Vlerick of Courtrai. He went to Italy in 1573, and remained in that country until 1577. He is said to have been the person who discovered the old catacombs while in Rome, and probably he explored them. In 1577 he was at Bâle, and next at Vienna, where he assisted Spranger in preparing the triumphal arches when the Emperor Rodolphus entered that city. When he was on his way to some place in Flanders, then occupied by the Spaniards, in the neighbourhood of Bruges, he was hung on a tree by the soldiers; but, fortunately for him, he was recognised by an officer, who saved his life. He finally settled at Haarlem, where, in conjunction with Henry Goltzius and Cornelius van Haarlem, he founded an academy. In 1604 he removed to Amsterdam, where he resided until his death. Carel van Mander was an excellent author. His statements as an historian may be relied upon, and he was also very successful as a poet. His younger brother also cultivated art and literature.

Pictures by C. van Mander seldom appear at sales, but the following may be mentioned:

		£	s.	d.
Crucifixion, in a sale at The Hague	1749 ...	7	0	0
Faith (an allegory), Hope's sale ...	1811 ...	5	15	6

Van Mander (Carel), called the younger.—B. Courtrai, about 1579; D. 1623; S. his father; P. history and portraits. The son of the elder Carel van Mander. He was employed at the tapestry manufactory of F. Spiering at Delft. In 1606 the King of Denmark invited him to Copenhagen, where he made the designs for the tapestry in the Castle of Fredericksborg. He died shortly afterwards in Denmark.

Van Noort, Van Oost, Van Orlay, etc.—*See* **Noort, Oost, Orlay,** *etc.*

Vanni (The.)—There were painters of this name at Siena as early as the fourteenth century, but the most distinguished who bore it was

Vanni *or* **Vannius (Il Cavaliere Francesco).**—B. Siena, 1563; D. Siena, 1609; S. Passarotti; P. history. Vanni made a careful study of the works of Baroccio, and imitated them so closely that his pictures have been attributed to that master. His

female figures are graceful, and superior to his male ones. The landscape backgrounds in his pictures are often very beautiful, and everything in his works is painted with lightness, and in a clear, delicate manner that is very agreeable, although it is difficult to acquiesce in the assertion, made by some Italian writers, that Vanni was the reviver of painting in Italy. Vanni was also an architect, a mechanician, and an engraver, as there are several etchings by his hand. He left two sons, both artists, but inferior to their father. Vanni was related to Fabio Chigi, afterwards Pope Alexander VII., and was made a knight.

Pictures by Francesco Vanni have been sold at auctions as follow:

		£	s.	d.
The Riposo, Ottley's sale	1801 ...	99	13	0
S. Sebastian, G. Head's sale... ...	1802 ...	11	0	6
Madonna standing on a crescent, and a glory of angels (on copper), Graves' sale	1803 ...	7	17	6
The Holy Family, in a landscape, Hibbert's sale	1829 ...	18	17	6
The Virgin, Child, and S. John, Mellish's sale	1839 ...	16	5	6
Sainte Famille, Aguado's sale ...	1843 ...	75	0	0
The Doctors of the Church in adoration before the Virgin, S. Rogers' sale	1856 ...	9	5	0
Virgin and Child, and S. Dominic and Catherine of Siena	1859 ...	38	17	0

Vannucci (Pietro).—*See* **Perugino (Il).**

Van Rŷn.—*See* **Rembrandt.**

Van Schendel (Petrus).—B. Ter Heyden, near Breda, 21s April, 1806; D. Brussels, 28th December, 1870; s. Van Bree P. history, portraits, and genre. This artist, who was one of th principal painters of the modern Dutch school, studied at first i the Academy at Amsterdam, and afterwards at Antwerp unde Van Bree from 1822 to 1828. He then returned to Amsterdam but subsequently settled at Brussels. Van Schendel soon becam known by the pictures he exhibited at different places in Holland Flanders, and Paris. At Brussels he obtained a gold medal 1855, and two in Paris, one in 1844 and the other in 1847. I England he exhibited of "candlelight scenes," between 1838 an 1858, six at the Royal Academy, one at the British Institution and two in Suffolk Street. His works are solidly painted an

remarkable for the clever representation of peculiar effects of light. Some good examples of his work are at Munich, they having been purchased by the King of Bavaria.

Pictures by Van Schendel have been sold at high prices in London privately. Those here mentioned have been offered at auctions:

			£	s.	d.
Market Scene	1860	...	81	18	0
Ditto, Grant's sale	1863	...	136	10	0
Ditto by Candlelight, Herbert's sale	1864	...	210	0	0
Ditto, bought in	1865	...	126	0	0
Ditto, Soames's sale	1867	...	121	0	0
Ditto Moonlight, Fallow's sale ...	1867	...	129	3	0
Interior, three ladies, lamplight, (bought in), Van Schendel's executors' sale	1872	...	110	5	0
A Dutch Market-place, 29in. by 23in., Hargreaves' sale	1873	...	126	0	0
A Fruit-market by Candlelight, Brown's sale	1878	...	131	5	0
Market Scene, Everard's sale ...	1879	...	116	11	0
Market Square, Moonlight, 32in. by 47in., Kurtz's sale	1880	...	252	0	0

Van Somer, Someren or **Sommer.**—There were several artists of this name, but they were rather engravers than painters. Full lists of their works are to be found in Nagler's Dictionary. As a painter the most important was

Van Somer (Paulus).—B. Antwerp, 1576; D. London, buried 5th January, 1621; S. ——; P. portraits. This artist, who painted so many portraits while in England in the reign of James I., left Antwerp and settled with his brother Bernard at Amsterdam. Paulus came to England in the first years of the seventeenth century, and resided here chiefly until his death. He was, however, at Brussels in 1617. It is sometimes difficult to distinguish the portraits by him from those by Mytens, but Van Somer usually placed the personages whose portraits he painted on a mat, and Mytens his on a carpet. Van Somer's works are often excellent as regards composition, colouring, and high finishing, so much so that Walpole thought that some he had seen were nearly equal to portraits by Van Dyck.

As Van Somer painted the portraits of many of the most distinguished men in England for nearly twenty years, his portraits are also historically valuable. The following prices have been paid at auctions for portraits by Paulus van Somer:

		£	s.	d.
Henry Carey, Lord Falkland, father of Lucius Lord Falkland, in white robes, whole length, Lord Waldegrave's sale	1842 ...	73	10	0
Earl of Arundel, black dress, wearing the Garter, view of Arundel Castle, whole length, Lord Northwick's sale	1859 ...	105	0	0
The Countess of Arundel, Lord Northwick's sale	1859 ...	105	0	0
Lord de Lisle, in robes, whole length, Lord Northwick's sale	1859 ...	42	0	0
Henry Prince of Wales, son of James I., in red leggings, wearing the George, standing in landscape, 75in. by 41in., whole length, on canvas, Duke of Marlborough's sale	1886 ...	173	5	0

Van Son.—*See* **Son.**

Vante di Gabriello di Vanti di Francesco.—*See* **Attavante.**

Vanuden.—*See* **Uden (Lucas van).**

Van Vitel or **Vanvitelli.**—*See* **Witte (Gaspar)** and **Wittel.**

Vargas (Luis de).—B. Seville, 1502; D. Seville, 1568; S. Diego de la Barrera; P. history. Cean Bermudez declares that this great painter was the first who introduced at Seville the best manner of painting both in fresco and in oil; and Stirling asserts that he was the best painter of the Sevillian line from Sanchez de Castro to Velasquez. Although many of his works have perished, fortunately sufficient still remain to confirm the opinion of these excellent judges. In accordance with the usual practice of the painters in Seville, Vargas began by painting on "sarga," a loose textured cloth, something like bunting, what were then known as "sargas:" these were pieces of the cloth on which naval ensigns and fanciful designs were painted to serve as curtains for church altars during Holy Week, and which were largely exported to the Spanish colonies in America. The colours, mixed with water, were applied on the cloth without any previous preparation, and when dry were washed over with thin gum or paste. The painting of these sargas was held by Sevillian painters to give freedom of hand and boldness of style, and was practised by Murillo and other artists born long after the death of Vargas.

Anxious to improve himself in art, Vargas went to Italy. He arrived in that country in or about 1527, the year in which Rome was sacked, and as he is said to have become a pupil of Pierino del Vaga, he may have accompanied that painter in his flight from the city, or have followed him to Genoa. According to the statement of Pacheco, who is a good authority, Vargas remained in Italy—or, at any rate, was absent from Spain—for twenty-eight years, and returned to his native country about the middle of the sixteenth century.

The first work by Vargas of the execution of which there is good evidence, is the beautiful "Nativity," still in the Cathedral at Seville, which he painted, in 1555, for the little chapel dedicated to that event. His finest work, however, now in Seville, is known as "The Temporal Generation of Our Lord," and represents the human ancestors of Christ adoring the Infant as He lies in the lap of the Virgin. It was painted in 1561, and is one of seven pictures by Vargas which embellish an altar. Of the numerous frescoes with which he adorned the walls of public buildings in Seville, very few traces are visible. The design in the works of Vargas is always simple and grand, the drawing is correct, and the colouring agreeable. The features and expressions of the female heads are also beautiful and refined. Although his frescoes, from which a just estimate of his powers as a painter could be formed, have perished, a sufficient number of pictures in oil by his hand remain to prove that he was a most able disciple of the great scholar of Raphael.

Pictures by Vargas have seldom appeared at sales, yet one of "The Virgin and Child Driving away the Devil, with people in adoration," was disposed of at Louis Philippe's sale in 1853 for £40, and there are a few in public or private collections in France and in this country, but it is at Seville that the powers of this great artist can be best estimated.

Varin (Quentin).—B. Beauvais; D. 1610; S. François Gaget; history and portraits. This painter settled in Paris, where his reputation rose so high that Marie de' Medicis gave him a commission to decorate the Luxembourg. A friend of his having, however, been condemned for some offence, real or imaginary, against the laws, the sentence inspired so much fear in Varin, that he hid himself not only from his enemies but from his friends and protectors. The result of this conduct was that the work was given to Rubens. Quentin Varin was the first instructor of

Nicolas Poussin, and there is in the church at Andelys a picture of "The Assumption" by Varin.

The works of Varin are less known than they deserve to be, for the composition in them is excellent, the foreshortening is skilful, and the perspective correct; they are also painted in a free yet firm manner. Some of them, representing angels, children, cupids, and such subjects, are truly charming.

Varleys (The).—Nine painters who bore this name have exhibited works in London. Among them were Cornelius, John, and the latter's three sons.

Varley (Albert Fleetwood).—B. 1804; D. Brompton, 27th July, 1876; S. his father; P. landscapes. He was the eldest son of John Varley, painted in water-colours, and exhibited a landscape at the Royal Academy in 1838, but was chiefly occupied in teaching.

Varley (Cornelius).—B. Hackney, 21st November, 1781; D. Highbury, 2nd October, 1873; S. his brother John; P. landscapes. Cornelius Varley was only ten when his father died, and was brought up by his uncle, a manufacturer of philosophical instruments. Under him Cornelius gained some knowledge of the sciences connected with that business. When twenty, owing to some family dispute, he left his uncle, and, joining his elder brother John, applied himself to the study of painting and of art in general.

In 1803 Cornelius Varley exhibited his first work, "A Wood Scene," a composition, at the Royal Academy, and between that year and 1869, showed twenty-nine at the Royal Academy, four at the British Institution, and twenty-nine at Suffolk Street. He was one of the foundation members of the Water-colour Society, and in 1815 was Treasurer. In 1821 he resigned his membership. After that he exhibited a picture occasionally at the Academy; it was usually a classical landscape.

Cornelius Varley was a man of many attainments, and a frequenter of the Royal Institution and the Society of Arts. He made various improvements in the camera lucida, and also invented the "Graphic" telescope, for which he secured a medal at the great Exhibition of 1851. He was, at the time when he died, the last survivor of the founders of the Water-colour Society. As an author he published "Etchings of Boats and other Craft on the River Thames."

In 1875 the remaining works of Cornelius Varley (230 pictures and drawings) were sold at Messrs. Christie's, but none of them brought high prices.

Varley (John).—B. Hackney, 17th August, 1778; D. 17th November, 1842; S. ——; P. landscapes and figures. The father of this artist was a native of Epsworth, in Lincolnshire, and tutor to Lord Stanhope's son. He was a man who had a good knowledge of the sciences and arts, but discouraged his son's wish to become an artist, and placed him with a silversmith to learn the business. The father, however, dying when John Varley was about sixteen, the latter freed himself from his engagements, and found employment in the painting-room of a portraitist. His next master, an architectural draughtsman, took Varley with him on a tour to sketch buildings in the towns they visited, and John spent his spare time in sketching various objects from nature. In 1798 he first exhibited his work in London, "A View of Peterborough Cathedral," and between that year and 1842 had forty-one landscapes at the Royal Academy, two at the British Institution, and four in Suffolk Street. In 1799 he went to North Wales, and there found the true field for the exercise of his talent. He was again there in 1800 and in 1802, after which he visited the Northern Counties of England. When in London he had also the advantage of being one of the young men whom Dr. Munro invited to his house to study art.

John Varley exhibited his works at the Royal Academy up to 1814. He then became one of the foundation members of the Water-colour Society, and from that time exhibited only at their rooms, but did so very largely. His subjects were usually chosen in Wales, or on the banks of the Thames, and as he had married in 1803, and had rather a large family, he was compelled to work rapidly, and produced a large number of slight drawings, which he sold to the dealers. Through all the changes which occurred in the Water-colour society, he remained true to the old society. About 1804 John Varley was residing at 5, Broad Street, Golden Square, and William Mulready, who had married Varley's eldest sister, was living with him.

Varley derived an income partly from teaching, and as he was, although a clever man, a sincere believer in astrology and his own power to foretell the fortunes of his visitors, it was said that many of those ladies who learned drawing from him did so as much to benefit by the knowledge of the astrologer as by the

skill of the artist. He died at a friend's house, being attacked so suddenly by illness that he was unable to reach his own.

John Varley's landscapes are painted with a full and free pencil, and the general effect is broad and simple. They are usually seen under sunlight, and rarely represent sunsets or the foliage of trees in autumn. His three sons all painted in water-colours; the best of them, Albert, is mentioned above. John Varley was author of "A Treatise on Zodiacal Physionomy," "Observations on Colouring and Sketching from Nature," and "A Practical Treatise on Perspective."

Drawings by John Varley which have been sold by public auction in London have produced the following prices:

		£	s.	d.
Chillingham Castle, Sir John Swinburne's sale	1861 ...	18	18	0
Black Lion Lane, Bayswater, J. C. Robinson's sale	1861 ...	8	18	6
The Thames at Fulham, 18in. by 23in., Agnew's sale	1861 ...	30	0	0
Bourneville, Savoy, 24in. by 20in., Agnew's sale	1861 ...	37	16	0
Beddgelert Bridge, Allnutt's sale ...	1863 ...	37	16	0
Carisbrook, 16in. by 28in., J. C. Robinson's sale	1865 ...	105	0	0
View near Llangollen, Cattley's sale	1865 ...	40	19	0
Road scene, castle, Solly's sale ...	1867 ...	31	10	0
Leith Hill, Solly's sale	1867 ...	10	0	0
Lake scene and cattle, Bigg's sale ...	1868 ...	37	16	0
Harlech Castle and Snowdon, 1827, Munro's sale	1868 ...	5	0	0
Landscape, figures and sheep, Burnett's sale	1869 ...	52	10	0
Harlech Castle, 8¼in. by 26¾in., Burnett's sale	1869 ...	21	0	0
York Minister, 8¾in. by 18in., Burnett's sale	1869 ...	30	9	0
On the Wye, 13¾in. by 19in., Leaf's sale	1875 ...	58	16	0
Aqueduct, Ellesmere Canal, 14in. by 21in., Levy's sale...	1876 ...	28	7	0
Beddgelert Bridge	1880 ...	11	11	0
Landscape, classical, 29in. by 39in., Pooley's sale	1880 ...	75	12	0
Harlech, 8¼in. by 26in., Pooley's sale	1880 ...	35	14	0

Varley (William Fleetwood).—B. probably 1785; D. Ramsgate, 2nd February, 1856; S. his brother John; P. landscape.

He exhibited for the first time at the Royal Academy in 1804 (a landscape), and between that year and 1818 had twenty-one landscapes at the same institution. About 1810 William Varley taught drawing in Cornwall, and afterwards at Bath and Oxford, until a thoughtless frolic of a party of students nearly caused his death by burning. His nerves never recovered the shock, and in his old age he was sheltered by his son-in-law.

Varotari (Alessandro), called Il Padovanino.—B. Padua, 1590; D. Venice, 1650; S. his father; P. history and portraits. Alessandro was the son of Dario Varotari, a Veronese painter. He went when young to Venice, where he studied the works of Titian and Paolo Veronese, and subsequently to Rome, but lived chiefly at Padua and Venice, and his finest pictures, of which the colouring is the best part, are in the Academy at Venice and the Carmine. There are two good examples of Varotari's work in our National Gallery; one represents a boy caressing a bird. He excelled in painting children.

Vasari (Giorgio).—B. Arezzo, 30th July, 1511; D. Florence, 27th June, 1574; S. Guglielmo da Marzilla; P. history and portraits. Giorgio was the son of Antonio, and grandson of Lazaro Vasari, a painter of Arezzo, who was born in 1380 and died in 1452. Lazaro was the friend of Pietro della Francesca, and Giorgio Vasari was related to Luca Signorelli da Cortona. From his childhood, therefore, he lived among artists, and the biographer of Italian artists may be said to have received the very best training for his future labours. When nine years of age, Vasari was presented to the Cardinal di Cortona by his relative, Antonio Vasari, who shortly afterwards took Giorgio to Florence; there he became intimate with Francesco Salviati and known to Michael Angelo, with whom he remained studying for some months. When that master went to Rome, Vasari was placed under Andrea del Sarto (*see* **Andrea d'Agnolo**). Giorgio had next the advantage of receiving instruction from Baccio Bandinelli.

In 1527 the Medici were expelled from Florence, and Antonio Vasari carried Giorgio back to Arezzo. His father and several members of his family having died of the plague shortly afterwards, Giorgio returned to Florence and worked for two years in the shop of the painter Raffaello del Brescia. After residing some time with Andrea del Sarto, at the early age of 18, in 1529, accompanied by the goldsmith Mamro, Giorgio went to Pisa and

next to Bologna, when Clement VII. crowned Charles V. emperor in that city. From that time Vasari may be said to have commenced his vagrant life, for he worked at different times in fresco in most of the cities of Italy. At length, the Medici being re-established in Florence, Giorgio was recalled to that city by Cosmo I., Duke of Florence, in 1553, and founded there, in 1561, the Academy.

Giorgio imitated Michael Angelo, and although he drew well, he was too often negligent in that respect, and the colouring in his works is frequently coarse and poor. He often sacrificed everything to rapidity of execution; yet in this he was perhaps not so much to blame as those who employed him, for they being mostly popes and cardinals—old men who wished to see the work for which they gave commission finished in their time—the artists they employed were compelled to finish their work as quickly as possible. His portraits show what he could do when he bestowed time upon his work.

In the course of his travels, Vasari must have seen the works of most of the artists whose lives he subsequently wrote, and in many instances have conversed with their pupils or friends. That he should have been occasionally misled, or should have forgotten what he had been told, is not surprising; and that he should have known more about the Florentine artists than others, is but natural. His "Lives," notwithstanding recent discoveries, are the chief source of our knowledge of the habits and works of the Italian artists up to nearly the end of the sixteenth century; and a few errors here and there do not lessen to any important extent the value of his book. That Benvenuto Cellini should speak slightingly of Vasari in his "Life," is also not wonderful, for Vasari was a man accustomed to Courts and the society of the great, whereas Cellini was of too violent a character to render himself welcome there.

The first edition of Vasari's "Lives" was published at Florence in 1550, and it was improved on by the author in 1568; but Giovanni Bottari, in 1759, published at Rome one with notes, in which he corrected the mistakes made by the author, and in 1845 Felice Le Monnier, after eleven years spent in making additional corrections, produced what is now held by competent authorities to be the best edition. Vasari was also a very clever architect.

Easel pictures by Vasari seldom appear at auctions, but the following may be cited:

		£	s.	d.
Dead Christ and the Virgin, Bryan's sale	1804 ...	35	14	0
S. Catherine, Lebrun's sale	1810 ...	16	0	0
Virgin and Child, La Fontaine's sale	1813 ...	29	10	0
Salvator Mundi, from a church at Treves	1842 ...	75	0	0
Portrait of Bianca Capella, the hands unfinished, from the Vitelli Palace, Florence, bought by Sir H. Mann, and sent to Horace Walpole, Strawberry Hill sale	1842 ...	16	16	0
The Circumcision, 65in. by 69in., Duke of Hamilton's sale ...	1882 ...	73	10	0
S. Jerome writing, 57in. by 42in., on wood, Duke of Marlborough's sale	1886 ...	22	0	0

Vasco.—*See* **Grao-Vasco.**

Vassilachi or **Vascibracci (Antonio)**, called L'Aliense.—B. Island of Milo, 1556; D. Venice, 1629; S. Tintoretto; P. history. He was one of the best among the painters who worked in the same style as Tintoretto. At Venice some of his chief works are in the Sala dello Scrutino, and at Perugia he painted ten large pictures for the Church of S. Pietro.

Vateau.—*See* **Watteau (Jean Antoine).**

Vecchia (Pietro della).—B. Venice, 1605; D. 1678; S. Varotari; P. history and portraits. He is said to have acquired the name by which he is known by his skill in restoring old pictures, as his family name was Mattoni. He appears to have imitated Giorgione. Vecchia's single figures are boldly drawn and strongly coloured. He sometimes painted landscapes, with smaller figures.

Pictures by Pietro della Vecchia have been sold as follow:

		£	s.	d.
A doctor examining a wound, from the Brett Collection	1807 ...	63	0	0
Saul with the Head of Goliath, Knight's sale	1819 ...	48	6	0
His own portrait, pointing to a tablet on which is his "Synopsis of Sciences," 35½in by 30½in., Lord Radstock's sale	1826 ...	110	5	0
A wounded soldier, and figures, Lord Mulgrave's sale	1832 ...	55	13	0

		£	s.	d.
Saul with the Head of Goliath and David in the background, Knight's sale	1839 ...	24	0	0
The Fathers, 60in. by 78in., Duke of Hamilton's sale	1882 ...	472	10	0
The same picture, Denison's sale ...	1885 ...	63	0	0

Vecchio (Il).—*See* **Foppa,** and **Palma (Giacomo),** the elder.

Vecellio.—*See* **Titian.**

Veen (Van).—There were at least ten Dutch painters of this name, although they do not appear all to have been of the same family. Of one family the most distinguished member was Otto van Veen.

Veen (Gertrude van).—B. Antwerp, 1602; D. 1643; S. her father; P. portraits. She was the daughter of Otto van Veen, whose portrait by her is at Brussels. Gertrude married Louis Malo.

Veen (Gilbert van).—B. Leyden, probably 1558; D. Antwerp, 1628; S. ——; P. portraits and history. He was the brother of Otto Venius, was at Rome in 1588, and at Venice in 1589. Gilbert became a celebrated portraitist, and painted many of the princes and princesses of his time. He also engraved.

Veen (Otto van), called Otto Venius.—B. Leyden, 1558; D. 1629; S. F. Zucchero; P. history and portraits. The career of this artist, the future master of Rubens, was a very remarkable one. He was a descendant of Jean III., Duc de Brabant, who had a natural son by Isabeau van Vene, or Veen. His father was burgomeester of Leyden in 1572, and having remained faithful to Philip II., he lost his property, and was obliged to fly to Liége with his son Otto. There the latter studied under Lampronius, and among other things the elements of art. In 1575 he visited Italy and became a pupil of F. Zucchero. He returned to Liége in 1580 and became page to Ernest de Bavière, who sent him on a mission to the Emperor. In 1584 Otto was at Leyden, and in 1593 he settled at Antwerp. He was received as a franc-maître into the Guild of S. Luke in 1594, of which he was Dean in 1602-3. He was appointed painter to Alexander Farnese, and subsequently to Albert and Isabella; and when the latter entered Antwerp in 1599, he was employed to decorate the city, as he had been previously when the Archduke Ernest visited it in 1594. In 16

he was made Master of the Mint of Brussels, with the reversion of the appointment to his son in 1617.

Otto Venius was not only a fine painter, but also a good poet. His pictures show that his compositions are graceful and his drawing is correct; the draperies, too, are skilfully arranged, and the figures and faces expressive. The colouring is brilliant, and generally lighter than that of Rubens. There are many of his works at Antwerp and Brussels, and also at Munich.

In 1859, at Lord Northwick's sale, a portrait of Elzevir, the celebrated printer and publisher, by Venius, was sold for £8 18s 6d.

Veit (Philipp).—B. Berlin, 13th February, 1793; D. Mainz, 18th December, 1877; S. Matthai; P. history and portraits. The parents of this artist were Jews, but after the death of his father, in 1803, his mother became a Roman Catholic, at the same time as Frederick Schleyel, whom she married, and her two sons, Johannes and Philipp, were baptised in the same church. Philipp studied at Dresden from 1801 to 1811, under Matthai. He then served in the Prussian Army, and next painted in Vienna, where his stepfather held an official appointment. In 1816 Philipp went to Rome and joined the brotherhood of German artists who, from their dress and long hair, were nicknamed the "Nazarites." While in Rome Veit painted frescoes in the Villa Bartholdi and the Villa **Massimi**. Among the former was his "Dream of the Seven Years of Plenty," engraved in Count Raczynski's work. Among the latter are scenes from Dante's "Divina Commedia." In 1830 Veit was appointed Director of the Fine Arts Institute at Frankfurt, but resigned in 1843. He received many commissions from the King of Prussia, and many of his works have been engraved. His brother, Johannes, painted in the same style as Philipp.

Velasco.—*See* **Palomino.**

Velasquez (Diego Rodriguez de Silva y).—B. Seville, 1599; D. Madrid, 7th August, 1666; S. Francesco de Herrera el Viejo and Pacheco; P. history, portraits, genre, still-life, and landscape. The family of this celebrated artist was of Portuguese origin, but settled at Seville. His father was Juan Rodriguez de Silva, and his mother Geronima Velasquez. It is therefore improper to speak of him as Velasquez de Silva. His parents intended to give him an education which should make him a learned man, but his extraordinary inclination for drawing and

painting induced them to place him with Herrera. The rough manners of that painter, however, became insupportable to Velasquez, who quitted his school and entered that of Francisco Pacheco, a painter learned in art and of gentle disposition. The method of study then adopted by Velasquez is mentioned by Pacheco in his "Arte de la Pintura." It is necessary, however, to bear in mind that Velasquez had worked for years under the elder Herrera, whose bold if coarse style of execution Velasquez did not abandon, but simply refined, after he had passed into the school of Pacheco; the last-named made Raphael's works his model, and finished his pictures with the greatest of care. Velasquez may be said, with truth, to have taught himself to become the great painter he was ultimately, for he began, soon after he quitted Herrera, to make, taking an apprentice as a model, an almost endless number of studies, with charcoal or chalk on blue paper, of the lad's head, in different positions, and when his features were affected by different feelings, until, as Pacheco says, "he arrived at certainty in taking likenesses." In doing that he was so successful that his rivals reproached him with being only able to paint a head, an attack which he met by saying that they flattered him, as he did not know anyone who knew how to paint a head well. This reply shows the character of Velasquez. He relied upon his own judgment and a careful study of nature as the true means of success as a painter. Probably this was done in defiance of the advice of Pacheco, who would have recommended the study of the works of other men, of the Greek statues, and Raphael's pictures. In this respect the works of Pacheco and Velasquez offer a useful lesson to artists.

Velasquez appears to have made studies from animals in much the same manner as he had made those from his apprentice. He next devoted his time to the study of colouring, for which purpose he painted from still-life. His next step was to combine still-life with figures in such subjects as cook-shops and market-stalls. "The Water-carrier," at Apsley House, is a good example of Velasquez' paintings at that time, before his attention was drawn more particularly to the works of Luis Tristan of Toledo. Tristan was the favourite pupil of El Greco, a fellow-student of pupil of Titian, at Venice, who was working at Toledo in 1577. In his works Tristan retained all that was best in those of E Greco, and combined in his own the sober colouring of the schoo of Castile with the richness and brilliancy of that of Venice. H a careful study of the pictures of Tristan, Velasquez in his tur

improved still more his colouring, and he always spoke of pictures by the Toledan painter with admiration.

The laborious course of study which Velasquez carried out for five years after he had placed himself under the tuition of Pacheco, during which he appears to have lived in that painter's house, had probably been rendered less toilsome by the presence of Doña Juana, Pacheco's daughter, whom he married, "moved thereto," as her father tells us, "by her virtue, beauty, and good qualities, and by his confidence in his own natural and great genius." Pacheco's house at Seville was the resort of all who were most distinguished by intellect and refinement in that city, and no doubt the young artist and his wife were worthy of each other. At Vienna is a picture representing them surrounded by their six children; and after being the companion of her husband in his brilliant career for forty years, when his eyes were closed by death, her own death occurred within seven days, and she was laid beside him in their grave.

Pacheco was a man learned in all that related to art, and possessed an extensive library; and if his father-in-law was of little assistance to Velasquez in learning to paint, he was very capable of aiding the latter to obtain a sufficient knowledge of the sciences and arts connected with painting.

Velasquez went for the first time alone to Madrid in April, 1622, but carrying with him letters of introduction from Pacheco to gentlemen, natives of Seville, by whom he himself was well known. Among them was Don Juan Fonseca, who procured for Velasquez admission to the Royal galleries, and endeavoured, though in vain, to induce Philip IV. to sit for his portrait to the young artist. After studying at the Prado and the Escorial for some months, Velasquez returned to Seville, carrying with him to Pacheco the portrait he had painted of the poet Gongora. His friend Fonseca, however, having influenced Olivarez in his favour, it was not long before Velasquez received an order to repair to Court, with fifty ducats to defray the expenses of his journey. Velasquez, attended by his slave, Juan de Pareja, who afterwards became a painter, and accompanied by his father-in-law, returned to Madrid. Fonseca, immediately after their arrival, caused Velasquez to paint his portrait, and as soon as it was finished, sent it to the Cardinal Infante. That prince, the king, and Don Carlos all admired it, and Velasquez's fortune was made. The king took him into his service with a monthly salary of 20 ducats. He also caused the artist to paint the portrait of

the Infant Don Fernando, and to begin his own. The arrival of the Prince of Wales prevented for a time its completion, but afforded Velasquez an opportunity of making a sketch of the prince (Charles I.), who noticed him and sent him 100 crowns. Velasquez finished the king's portrait, an equestrian one, on the 30th August, 1623, and as Charles did not leave Madrid until the 9th or 12th of September, he may have seen it. The Duke of Newcastle said "Philip was absolutely the best horseman in Spain."

Velasquez was still in favour with Philip when Rubens was sent to Spain, in 1628, by the Infanta Isabella on a diplomatic mission to the king, and the two great painters then became personally acquainted. It is probable that the relation by Rubens of his own experience of the advantages then to be derived from studying in Italy, induced Velasquez to leave Spain in the following year for that country. He remained for a year in Rome, and some time in Naples, where he made the acquaintance of his fellow-countryman Ribera (Lo Spagnoletto). Velasquez returned to Madrid in 1631, and Philip IV. then assigned to him a painting-room in the palace, of which he himself had a key, and to which he went frequently to converse with the artist and see him paint.

The favour with which the king regarded Velasquez appears never to have lessened, and in 1648 Philip sent him to Italy to purchase works of art. It was then that he painted the celebrated portrait of Innocent X., of which a fine repetition is in the possession of the Marquis of Bute. After his return, the king created Velasquez his "Aposentador Mayor," an office the principal duty of which was to superintend the personal lodgment of the king when he travelled, and decorated the painter with the Cross of S. Iago, but not until 1659—a date which throws doubt on the oft-repeated story that Philip painted the cross with his own hand on Velasquez's portrait in "Las Meninas," as that picture was painted in 1656. The office of aposentador, however honourable, was ultimately the cause of the death of Velasquez, as it was most probably the result of the exertions he made at Irun, when, in June, 1660, the conferences took place there which led to the marriage of Louis XIV. with the Infanta Maria Teresa. Velasquez returned to Madrid, and July 31st, was taken ill a few days afterwards, and died on August 7th. He was buried with great pomp in the church of S. Juan.

The subjects Velasquez chose for his pictures include almost all those which are in favour with artists. Yet he appears to have rather avoided painting sacred subjects. Several causes may have contributed to that disinclination. The austere fanaticism which animated Philip II., and the Spaniards generally during his reign, had tended to fill the churches and convents of Spain with masterpieces by great artists. The power and wealth of Spain were already on the decline, and commissions for such pictures were fewer than they had been. His father-in-law, Pacheco, was, under the Inquisition, inspector of pictures, and would have been accused of favouritism had Velasquez deprived his rivals of those to be had. The influence of France and French manners, which culminated in the marriage of Philip IV. with a daughter of Louis XIV., was already felt in Spain, and above all a taste had sprung up in that country for pictures by Flemish or Dutch artists. Velasquez, therefore, may well have preferred to try to surpass the enemies of Spain rather than her new friends.

As regards the execution of Velasquez, Mengs said that he seemed to have painted his pictures with his will rather than with his hand; and Richard Ford, in the manuscript notes he made in the catalogue he used when he examined the pictures in the Museo del Rey, at Madrid, speaking of the famous "Réunion de Bebedores," by Velasquez, says: "A picture of most true and powerful effect—like Caravaggio—a fine expression of vulgar character. Solid, brown, broad, like Caravaggio's early style. Hands and feet indicated all in colour rather than academical drawing. Loutish look of facetious companion men dramatic Salegos." Of "La Redicion de la Plaza de Breda," he remarks, "A male picture, without any but men, figures come out alive and warm from the deep blue sky—absolutely alive, easy, and natural." Of the celebrated "Fabrica de Tapices," Ford observes: "A truly natural representation of the scene—an ordinary ladder beautiful arm and hand—turned head most beautiful—woman with head on shoulder spinning—pretty creature—green petticoat. Elegant ladies in background." He speaks elsewhere of the want of beauty in the women Velasquez painted, and Walpole makes a similar remark on those painted by Van Dyck. As regards the landscapes painted by Velasquez, Ford adds: "The landscapes of Velasquez are unlike anything either in colour, form, sky, or climate, to those of Spain."

Mr. Charles Curtis, in his masterly descriptive catalogue of the works of Velasquez, gives 274 as the number of those known to be

by that painter, of which about half are in Great Britain. As was natural, Velasquez, having been Court painter, made repetitions of his portraits of royal and important personages; but there are few repetitions of his other works. A quotation from the same able author's book will be a fitting conclusion to this notice of the great artist. Curtis says, "Both Velasquez and Murillo had their pupils and followers, and they may be said to have founded schools. That of Velasquez was small, its duration transient, and it exercised no important or permanent influence on the taste of the age. The manner of this artist was peculiar to himself, and it was not more easy to impart it than to transmit his wonderful genius. To paint the air as in the 'Meninas,'* or the soul as in his portraits, and to do this with a few bold masterly strokes of the brush, is a thing that is born in an artist, not transplanted into him. . . . The skill that was born with Velasquez died with him. Mazo and Carreno carried on for a time the art with tolerable success, preserving and putting in practice the traditions they had received from the hand and lips of their great teacher; but their light was only a pale reflection of that which had shone upon them, and when these men in turn were gone, it may safely be said no imitators of Velasquez remained."

Taking upwards of 100 of Velasquez' pictures sold in London since 1761, the prices range from £3 13s. for a portrait (called that of Locke) at Vandergucht's sale in 1788, to £6300 for a whole-length portrait of Philip IV. (formerly at Fonthill), at the Duke of Hamilton's sale in 1882. In Paris since 1772, of about 70 pictures sold, the prices have ranged from £5 for the portrait of "A Young Princess" at Lapeyrière's sale in 1823, to £2050 for the portrait of "An Infanta" at De Morny's sale in 1865. The pictures which have produced £150 and upwards are here named:

		£	s.	d.
Satyrs and tigress with young, said to have been painted in emulation of Rubens, from the Calonne Collection, Vandergucht's sale...	1788 ...	168	0	0
Portrait of a Knight of Malta, Lord Lansdowne's sale	1806 ...	194	5	0
Father and Child, Elwyn's sale ...	1806 ...	168	0	0
The Prodigal Giving his Purse to a Lady, with other figures... ...	1810 ...	462	0	0

* "Las Meninas," or "Maids of Honour," represents Velasquez in the painting room given to him in the old palace at Madrid by Philip IV. He is painting the united portraits of Philip and his wife, Mariana.

		£	s.	d.
Don Balthazar in hunting dress, with dogs	1814 ...	315	0	0
Portrait en pied de Philippe IV., Lapeyrière's sale	1823 ...	300	0	0
Another of the same king, Lapeyrière's sale	1823 ...	320	0	0
Portrait du Duc d'Olivarez, Lapeyrière's sale	1823 ...	465	0	0
Portrait of the Duchess of Ossuna, 28in. by 22¼in., Lord Radstock's sale	1826 ...	257	10	0
Portrait of the King of Spain on horseback, Lord Mulgrave's sale	1833 ...	152	10	0
The Prince of Asturias, when young, standing at the entrance of a palace, near him two greyhounds and a Spanish pointer, Warrender's sale	1837 ...	410	0	0
Portrait du frère de la Reine, Dubois's sale	1840 ...	205	0	0
Dame à l'eventail, grave par le Roux, Aguado's sale	1843 ...	500	0	0
Portrait of Philip IV., in armour, 16in. by 26in., C. Perrier's sale...	1848 ...	189	0	0
Portrait of Prince Balthazar, Wells's sale	1848 ...	682	0	0
Portrait de Philippe IV., and portrait du Duc d'Olivarez, King of Holland's sale	1850 ...	1555	0	0
Landscape, setting sun, the Escorial in the distance, from M. Serafino at Madrid	1853 ...	410	0	0
Angel Appearing to Shepherds ...	1853 ...	399	0	0
Portrait of Don Balthazar Carlos, son of Philip IV., whole length	1853 ...	1680	0	0
Portrait of Philip IV., whole length	1853 ...	185	0	0
Portrait of Duc d'Olivarez	1853 ...	310	0	0
Portrait of Anne of Austria, Queen of Spain	1853 ...	185	0	0
Portrait of Elizabeth de Bourbon ...	1853 ...	300	0	0
Adoration of the Shepherds, 91in. by 66in., now in the National Gallery	1853 ...	2060	0	0
Jesus and His Disciples at Emmaus	1853 ...	235	0	0
The preceding nine at Louis Philippe's sale.				
The Dream of Velasquez, numerous figures in a landscape	1854 ...	220	10	0

		£	s.	d.
Portrait of Roquillo, Hall's sale ...	1854 ...	157	10	0
Portrait of Duchess of Ossuna (see 1826)	1856 ...	178	10	0
Don Balthazar, son of Philip IV. of Spain, on a black charger, S. Rogers's sale	1856 ...	1270	10	0
Philip IV., of Spain, on a charger, finished study, S. Rogers's sale	1856 ...	220	5	0
Portrait of Queen Mariana of Spain, H. Baillie's sale	1858 ...	246	10	0
Full-length portrait of Duc d'Olivarez, H. Baillie's sale	1858 ...	598	10	0
Portrait (full-length) of Philip IV., holding gun, large dog, from the Armoury at Madrid, H. Baillie's sale...	1858 ...	152	5	0
Cardinal Infante Don Fernando, brother of Philip IV., gun in hand, dog at feet, from the Armoury at Madrid, H. Baillie's sale	1858 ...	477	15	0
Small portrait of Don Balthazar, H. Baillie's sale	1858 ...	194	5	0
Equestrian portrait of Don Luis de Haro and attendant, Lord Northwick's sale...	1859 ...	966	0	0
Boar Hunt (sketch for the picture now in the National Gallery), Lord Northwick's sale	1859 ...	325	10	0
Portrait of Duc d'Olivarez, from Hugh Baillie's Collection, Scarisbrick's sale...	1861 ...	262	10	0
Angel Appearing to Shepherds, from Louis Philippe's Collection, Bromley's sale	1863 ...	225	15	0
Four figures playing at "Monti," Earl of Clare's sale	1864 ...	210	0	0
Spanish Princess, from King of Holland's Collection, Brett's sale	1864 ...	189	0	0
Roland Mort, now in the National Gallery, Pourtales-Gorgier's sale	1865 ...	1580	0	0
Portrait of Philip IV., Pourtales-Gorgier's sale	1865 ...	290	0	0
Portrait d'une Infanta, De Morny's sale	1865 ...	2050	0	0
Portrait de Marie Thérèse d'Autriche De Morny's sale	1865 ...	250	0	0

		£	s.	d.
Portrait de Philippe IV.	1867 ...	2850	0	0
Portrait d'une dame	1867 ...	3920	0	0
Portrait equestre de Don Balthazar	1867	588	0	0
Portrait de S. Claire	1867 ...	520	0	0
Intérieur de Posada	1867 ...	508	0	0
Portrait d'un cardinal...	1867 ...	648	0	0
Portrait de Philippe IV.	1867 ...	210	0	0
Le Nain de Philippe IV.	1867 ...	300	0	0
Portrait de Cardinal Borgia	1867 ...	1080	0	0
Une chienne et son petit	1867 ...	156	0	0
Promenade au Retiro	1867 ...	220	0	0
Vue du Retiro	1867 ...	205	0	0
Intérieur de Posada	1875 ...	200	0	0
Portrait d'un cardinal...	1875 ...	772	0	0
Portrait d'une dame de la Cour Philippe IV.	1875 ...	680	0	0
Le Nain de Philippe IV.	1875 ...	165	0	0
The preceding sixteen at the Salamanca sales.				
View of town, beggar woman selling bread and aguadiente (bought in), Munro's sale	1867 ...	157	10	0
Portrait of Innocent X., in robes, Owen's sale	1868 ...	304	10	0
Portrait presumé de la fille de Velasquez, Didier's sale	1868 ...	605	0	0
Portrait de Henry du Halurate, Luscombe's sale	1872 ...	630	0	0
Portrait of Don Balthazar, black-and-gold dress, 20½in. by 15¾in., from Hugh Baillie's Collection, Mayne's sale	1881 ...	871	0	0
Philip IV., whole length, from Fonthill, Duke of Hamilton's sale	1882 ...	6300	0	0
Portrait of a youth, 28in. by 21in., from Fonthill, Duke of Hamilton's sale	1882 ...	283	10	0
S. Martin Dividing his Cloak, Pierce's sale	1884 ...	168	0	0
Don Balthazar in shooting dress, 56in. by 42½in., Knighton's sale	1885 ...	162	15	0
An Advocate, Marquis of Exeter's sale	1888 ...	350	0	0
Mariana of Austria, Clifden's sale	1893 ...	4305	0	0
Infanta Teresa, Clifden's sale ...	1893 ...	1260	0	0
Isabel de Bourbon, Clifden's sale ...	1893 ...	2625	0	0

		£	s.	d.
Infanta, Lyne Stephens' sale ...	1895 ...	4515	0	0
Philip IV., Lyne Stephens' sale ...	1895 ...	409	0	0
Mariana of Austria, Clifden's sale...	1895 ...	2415	0	0
Isabel de Bourbon, Clifden's sale ...	1895 ...	451	0	0

Velasquez (Gonzales).—There were three brothers bearing these names—Luiz Gonzales, Alexandro Gonzales, and Antonio Gonzales—who all lived in the eighteenth century, and were much employed, principally at Madrid, in painting decorations for ceremonies and domes of churches in fresco. The last, who was born at Madrid, in 1729, painted full-length portraits of Charles III., one of which was engraved in England by Page. They were all indifferent artists, and inferior to Mengs, to whom a preference was given when he arrived in Spain.

Velde.—*See* **Van de Velde.**

Veneziano (Bartolommeo).—B. in the latter half of the fifteenth century; D. after 1530; S.——; P. history and portraits. It has been commonly asserted that there were only four known pictures by this artist, of whose life nothing has been ascertained, except that his pictures were painted between 1505 and 1530. There are, however, certainly more than four of his pictures, as a fifth appeared at the Great Exhibition at Leeds in 1868, and others have been identified by Signor Morelli in various foreign galleries as being by him. The portrait of Lodovico Martinengo by him in our National Gallery is dated 1530.

Veneziano (Carlo).—*See* **Saracino.**

Veneziano (Domenico).—*See* **Domenico.**

Veneziano (Sebastiano).—*See* **Luciani.**

Venius (Otto).—*See* **Veen (Otto van).**

Venne (Adriaen van der).—B. Delft, 1589; D. The Hague, 1665; S. Simon Valk and Jeronimus van Diest; P. battles, grotesque scenes, and history. The name of this painter was inscribed, in 1625, as a member of the old Guild of S. Luke at The Hague, and in 1656 he was one of the founders of the "Pictura" Society of that place. He was strongly attached to the House of Orange, and zealous for the Reformation, and was patronised by the Prince of Orange and the King of Denmark. Among other works he painted the picture of the Festival on the conclusion of the Treaty of Peace between Prince Maurice and

the Archduke Albert, in which picture Breughel de Velours painted the landscape and accessories. Adriaen van der Venne painted with a firm touch, and although many of his pictures are executed "en grisaille," those in colours have great merit. He was also a designer and a poet.

At the sale of the collection of Le Roy d'Etiolles, in Paris, in 1861, "La Kermesse de Ryswyck" was sold for £400.

Venusti (Marcello).—B. Como, 1502; D. Rome, 14th October, 1579; S. Pierino del Vaga; P. history and portraits. Vasari's statement that Venusti, whom he calls Marcello Mantovano, was a pupil of Pierino del Vago is probably correct, for one of his early works was a "Madonna and various Saints," from a design by Pierino, which he painted, in fresco, in the Castel S. Angelo. This implies that he had already acquired considerable skill in drawing, and that freedom of hand that rendered him so well qualified to reproduce those copies in oil, in small, of Michael Angelo's "Last Judgment," and other designs by the same master, which have rendered Venusti's works in many cases very valuable. The backgrounds to those pictures are probably of his own invention, and the colouring often is rather Venetian than Florentine. As "The Last Judgment" was not finished until 1541, it is probable that Venusti did not begin to paint from Michael Angelo's designs until he was a man of middle age and an experienced artist.

Small pictures by Venusti are to be met with in many galleries, and there are two good examples of his skill in his peculiar class of pictures in our National Gallery. The best copy of "The Last Judgment," 7½ft. high, by Venusti, is in the gallery at Naples. It was made in 1549, under the guidance of Michael Angelo, who gave or sold it to Cardinal Farnese.

Some of the other excellent works of Venusti are, or were lately, in private collections in England. They have been sold as follow:

		£	s.	d.
Michael Angelo's Dream, 24½in. by 24½in., Froward's sale	1807 ...	89	10	0
The same subject, Bryan's sale ...	1808 ...	99	10	0
The Infant Jesus sleeping in the lap of the Virgin, SS. John and Joseph	1813 ...	53	0	0
Christ Crucified, Virgin and S. John, after Michael Angelo (bought in), Woodburn's sale	1818 ...	9	19	6

		£	s.	d.
Christ Expelling the Money-changers, 23in. by 15½in., on panel, after Michael Angelo, from Borghese Palace, Sir T. Lawrence's sale ...	1830 ...	220	10	0
Holy Family and S. John, engraved as being painted by Michael Angelo, Purvis's sale	1849 ...	28	0	0
Portrait of Michael Angelo in black dress, Woodburn's sale	1854 ...	21	0	0
Holy Family, with Infant sleeping, Lord Northwick's sale	1859 ...	27	0	0
Alpha and Omega, Lord Northwick's sale...	1859 ...	14	14	0
Madonna and Child, SS. Elizabeth and John, 17in. by 14in., from Borghese and Woodburn Collections, Duke of Hamilton's sale	1882 ...	430	10	0
Annunciation, 18in. by 14in., Duke of Hamilton's sale	1882 ...	115	10	0
Christ Expelling the Money-changers (the Lawrence picture, see 1830), Duke of Hamilton's sale... ...	1882 ...	1428	0	0
Adoration of the Magi, 20in. by 13in., from Aldrobrandini Palace and Fonthill, Duke of Hamilton's sale	1882 ...	1218	0	0
Crucifixion, 18in. by 14in., from design by Michael Angelo, Sir P. Miles's sale	1884 ...	78	15	0
Christ and the Money-changers (Sir T. Lawrence's picture, see 1830 and 1882), Beckett-Denison's sale	1885 ...	966	0	0
The Adoration of the Magi (the Hamilton picture, see 1882), Beckett-Denison's sale	1885 ...	262	10	0

Verboeckhoven.—There have been three painters of this name; the two best-known are mentioned hereunder:

Verboeckhoven (Charles Louis), called the elder.—B. Warneton, East Flanders, 5th February, 1802; D. ——; S. his father; P. marine subjects. The elder Charles Louis was the younger son of Barthélemi Verboeckhoven, the sculptor. He received instruction in modelling from his father, but devoted himself to painting, and may be said in that respect to have taught himself to paint by studying nature carefully on the coasts of Holland, England, and France. In some of his pictures the figures are by his brother Eugène.

Verboeckhoven (Eugène Joseph).—B. Warneton, East Flanders, 8th June, 1798; D. Brussels, 9th January, 1881; S. his father; P. animals and landscapes. The pictures by this modern artist are so numerous that they have made his name generally known. He was the elder son of Barthélemi Verboeckhoven, the sculptor, a citizen of Brussels, who died in 1840, and from whom he learned modelling. As a painter he formed his style by studying pictures by Paul Potter and Ommenganck. He resided at Brussels, where he had many pupils, and received much encouragement and many honours from the Belgian Government. He visited England in 1826, Holland in 1828, and passed through France on his way to Italy in 1841. Among his scholars may be named A. R. Jones, and Charles and Edward Tschaggeny.

Eugène Verboeckhoven's skill in modelling animals and his careful studies from nature, enabled him to be very correct as regards drawing, and his colouring is good; but he appears to have lacked invention, and his pictures are very much alike. They have, however, been sold for high prices, as the following list will show. Taking seventy pictures in oil by him, which have been sold in London since 1859, the prices range from £64 1s., at which "Sleep" was bought in at Vokins's sale in 1864, to £705 15s., paid for "A Flemish Farmyard," at Everard's sale in 1870. Those which produced £150 and upwards are here named:

		£	s.	d.
Cattle Leaving the Farm (bought in), Amos's sale	1859 ...	661	10	0
Landscape, sheep, lambs, hen, and chickens (bought in), Guest's sale	1863 ...	172	4	0
Collie dog and sheep (bought in), Guest's sale	1863 ...	172	4	0
Scene in the Highlands, Guest's sale	1863 ...	220	10	0
The Guardian and his Flock, Guest's sale	1863 ...	200	11	0
The Frightened Flock, Oppenheim's sale	1864 ...	336	0	0
Landscape, sheep, and lambs (bought in), Fitzpatrick's sale	1864 ...	183	15	0
Grand rocky landscape, collie dog, sheep, and lambs (bought in), Fitzpatrick's sale...	1864 ...	199	10	0
Collie dogs and sheep, Maud's sale ...	1866 ...	179	11	0
The Mothers, Moore and Co.'s sale ...	1866 ...	425	0	0

		£	s.	d.
Landscape, sheep and dog, Somes's sale	1867 ...	173	5	0
Flemish sheep (bought in), G.'s sale	1867 ...	201	12	0
A Flemish Farmyard, Teesdale's sale	1868 ...	210	0	0
Maternal Cares, A. Grant's sale ...	1868 ...	183	15	0
Repose, Everard'ssale...	1870 ...	252	0	0
A Flemish Farmyard, Everard's sale	1870 ...	708	15	0
Sheep and Lambs, chicken in shed, Rennie's sale	1870 ...	325	14	0
Returning from the Field (bought in), Everard's sale	1871 ...	367	10	0
Stable, sheep, lambs, and poultry, dated 1856, Middleton's sale ...	1872 ...	175	7	0
Sheep, lambs, and collie dog, Levy's sale	1872 ...	178	10	0
Sheep, lambs, and poultry, Lord Powerscourt's sale	1872 ...	204	15	0
The Twins, 26in. by 22in., Howard's sale	1873 ...	178	10	0
Going to Market, Craven's sale ...	1874 ...	199	10	0
Highland sheep, Collie's sale ...	1876 ...	262	10	0
Coast scene in Highlands	1877 ...	252	10	0
Guardian of the Fold, Brown's sale	1878 ...	199	10	0
Sheep Reposing, Everard's sale ...	1879 ...	372	15	0
Sheep and ponies	1879 ...	247	16	0
The Fond Mother	1879 ...	404	5	0
A stable, sheep, and poultry ...	1879 ...	262	10	0
Sheep, lambs, and poultry, Webb's sale	1879 ...	178	10	0
Highland sheep, Everard's sale ...	1880 ...	178	10	0
Landscape, with cattle, Shaw's sale	1880 ...	157	10	0
Landscape and cattle	1881 ...	304	10	0
The Coming Storm, 43in. by 62in., Kurtz's sale	1881 ...	472	10	0
A stable, sheep, 30in. by 36in. ...	1881 ...	273	0	0
Landscape, with sheep, Holdsworth's sale	1881 ...	420	0	0
Coast scene, sheep and pony, Ward's sale	1881 ...	346	10	0
Ponies and sheep (bought in), Agnew's sale	1881 ...	393	15	0
Landscape, ewe and kid	1881 ...	304	10	0
The Fond Mother	1882 ...	320	0	0
Landscape, dated 1846, Scobell's sale	1882 ...	299	5	0

		£	s.	d.
The Twins (engraved), Thomson's sale	1882 ...	273	0	0
Returning from the Common, 36in. by 60in., Taylor's sale	1883 ...	341	5	0
Episode in Battle of Rocroy, dated 1847, Greig's sale...	1884 ...	199	10	0
Highland ewes and lambs, Clark's sale	1885 ...	241	10	0
Farm scene, 31½in. by 51½in., Nieuwenhuys's sale	1886 ...	241	10	0
Farmyard	1891 ...	283	0	0
Farmyard	1891 ...	273	0	0
Coast of Shetland, dated 1871, Kurtz's sale	1891 ...	373	0	0

Vercelli.—*See* **Bazzi.**

Verelst or **Verhelst.**—There were several painters of a family of this name settled at The Hague, but originally of Antwerp.

Verelst (Hermanus).—B. The Hague, about 1640; D. London, about 1700; S. his father; P. flowers, portraits, etc. He was the son of Pieter Verelst of The Hague, and the eldest brother of Simon Verelst. He was a master in the Guild at The Hague in 1666, resided from 1667 to 1670 at Amsterdam, and, after visiting Italy, at Vienna until that city was besieged by the Turks in 1683. The success of his brother Simon induced him to come to England, and he remained here until he died, as also did his son Cornelis, who also painted. There are portraits of Jan de Witt and his wife, by H. Verelst, at Amsterdam.

Verelst (Maria).—B. Vienna, 1680; D. London, 1744; S. her father and uncle; P. portraits and flowers. She was clever as a painter of small portraits, and remarkable as a linguist.

Verelst (Pieter).—B. Antwerp, 1614; D. ——; S. ——; P. portraits and genre. This painter settled at The Hague, where the records of the Guild show that he was still living in 1665. Three years later, it is said, he left The Hague, and it is not known where he died. His pictures, which are to be found in several Continental galleries, are generally painted in a brownish-red tone.

Verelst (Simon).—B. Antwerp, about 1637; D. London, 1710; S. his father; P. flowers, portraits, etc. He was the son of Pieter Verelst, and became a master of the Guild at The

Hague in 1666. In the reign of Charles II. he came to England, and was patronised by the Duke of Buckingham, whose portrait he painted, surrounding the head with flowers. At first this novelty was laughed at, but it soon became the fashion, and Verelst was so intoxicated with vanity by his success that he became for a time insane; he, however, recovered. He had made a deal of money, and Prior wrote verses in his praise.

Simon Verelst's portraits, which are mostly those of pretty women, are, like the flowers he introduced into them, carefully painted throughout. They generally produce at sales from £5 to £15, as decorative pictures.

Verhaagen.—*See* **Hagen.**

Verhelst.—*See* **Verelst.**

Vermander,—*See* **Van Mander.**

Vermeer (Johannes), improperly called Jan van der Meer of Delft (*see* **Meer**).—B. Delft, 31st October, 1632; D. Delft, 15th December, 1675; S. probably of Leonard Bramer, and perhaps of Fabricius; P. landscapes, views of towns, with figures, portraits, and genre. It is a curious fact that although public documents show that Vermeer was during his lifetime an important person as a painter, yet twenty years after his death he was almost forgotten, and he is not mentioned in the "Lives of Painters" by either Dutch or French authors. Even up to 1816 he was commonly known as Jan van der Meer, and it was not until 1820 that an attempt was made to ascertain the facts of his life, and to separate them from those of the lives of the two Van der Meers of Haarlem, and of Van der Meer de Schoonhoven. It has since been ascertained that his father's name was Reynier Janssoon Vermeer, and that in 1696 between twenty and thirty of his pictures were sold at Amsterdam at prices ranging from £5 to £15 of our present money—high figures at a time when poverty was so general in Holland and Rembrandt became a bankrupt.

Vermeer was inscribed as a free master on the register of the Guild of S. Luke at Delft in 1653, and his signature as Dean of the Guild is met with in town accounts from 1662 to 1671. Fabricius was not a free master until 1652. In 1653 Vermeer married Catharina Bolenes, and they had eight children. One of his most celebrated pictures is "A View of Delft," which is now at The Hague. All his pictures are rare. Burger could only give a list of fifty-six, most of which are in the public galleries

of Europe, and some of them are doubtful. They somewhat resemble those of Pieter de Hooch.

The following pictures by Vermeer have been sold by auction in London or Paris:

		£	s.	d.
Jeune femme avec sa domestique, Lebrun's sale	1810 ...	24	0	0
A view in a street at Delft, Balck Poleff's sale	1836 ...	11	11	0
Interior of an apartment, young lady and harpsichord, 21in. by 18in., Lake's sale	1845 ...	15	15	0
The Musical Party	1860 ...	21	0	0
The Guitar-player, Middleton's sale	1872 ...	106	1	0
A Dutch town, many figures, Middleton's sale	1872 ...	357	0	0

Vernets (The).—The family of artists which bore the name of Vernet produced at least eight painters, several of whom rank with the greatest artists that France has produced. The first, who may be called the founder of the family, was

Vernet (Antoine).—B. Avignon, 1689; D. Avignon, 1753; ?——; P. decorations. He is said to have had twenty-two children, but that appears to be doubtful. Of the following three, who were the brothers of the celebrated Claud Joseph Vernet, known as Joseph Vernet, it will be sufficient to state that Antoine Ignace was born at Avignon in 1726, and died about 1775. He settled at Naples about 1746, and painted in general marine subjects and eruptions of Mount Vesuvius. François, who was also born at Avignon in 1730, painted chiefly decorations. He worked in Paris, and through the influence of his brother Joseph was appointed painter to the Palaces at Fontainebleau and Versailles. In the Museum at Avignon are a landscape and some flower-pieces by him. He died at Paris in 1779. The third, François Gabriel, who was likewise born at Avignon, painted religious subjects. Some of his works are in his native place.

Vernet (Antoine Charles Horace), known as Carle Vernet.—B. Bordeaux, 14th August, 1758; D. Paris, 28th November, 1836; S. his father and of Lépicié; P. battles, history, paintings, genre, and caricatures. He was the son of Claude Joseph Vernet. In youth his health, which was weak, caused him to be the constant companion of his father, who introduced him into some of the best society in Paris. He was thus known

to the Marquis de Villette and the Count de Lauragues, and became one of the most ardent promoters of what was termed "L'Anglomanie," horse-racing, and other forms of sport. As an artist he began to study under Lépicié at eleven years of age, and painted his first picture when only fourteen. After an excursion into Switzerland, he obtained in Paris what is called the second "Prix de Rome" in 1779, and the first in 1782. He then went to Rome, but disappointment in a love affair when he left France caused him to fall into such a melancholy state that he wished to become a monk. Under these circumstances his father recalled him to France in 1783, and he resumed his former gay life in Paris. His principal object of study, as an artist, was the horse, and he produced the "Triomphe de Paul-Emile," in which the horses in a quadriga were the principal objects. He was received into the Académie on 24th August, 1789.

In 1787 Carle married Fanny, the daughter of the engraver Moreau, by whom he had two children, Horace and Camille. The latter became the wife of the painter Hippolite le Comte. On the memorable 10th of August, 1789, Carle was wounded in the hand by a ball on the Place du Carrousel, while flying to shelter with his wife and children, and the execution of his sister, Madame Chalgrin, who was one of the victims of the Revolution, caused Carle to entertain a violent hatred towards it. Under the Directory he recovered his powers as an artist, and produced his "Merveilleuses" and "Incroyables," with many studies of horses, which were so admirably engraved by Demarteau and Debucourt. The first picture by which Carle placed himself on a level with Gros as a painter of modern military subjects was his "Bataille de Marengo," to which succeeded at intervals many others of a similar character. Carle had been "Peintre du Dépôt de la Guerre" from 1806, and became a member of the "Académie des Beaux Arts" in 1816. Under the Restoration he painted the portrait of the Duc de Berri, but was principally employed in producing his clever lithographs, which good judges have pronounced to be his best works. There are said to be 660 of them. In 1819 he took his son Horace to Italy. They were again at Rome in 1828. At the commencement of 1835 Carle returned with Horace to Paris. There are two portraits of Carle Vernet one by Lépecié, and the other by Isabey.

At the Villers sale in Paris, in 1812, "Le Triomphe de Paul Emile" was sold for £40.

Vernet (Carle).—*See* **Vernet (Antoine Charles Horace)**

Vernet (Claude Joseph), known as Joseph Vernet.—B. Avignon, 14th August, 1714; D. Paris, 4th December, 1789; S. his father and Manglard; P. marine subjects and landscapes. He was the son of Antoine Vernet, and after studying under his father, went to Aix, where he decorated, for Mme. de Simiane, a house which she had built in that place. This work gave great satisfaction, but it is probable that he worked there under the guidance of Louis-René le Vialy, who was a pupil of Rigaud, and an able artist. He went to Rome in 1734, and there entered the school of B. Fergioni, a painter whom he soon surpassed. By the age of twenty-five Joseph Vernet had become celebrated as a painter of his usual subjects. He was received into the Academy of S. Luke at Rome, in 1743, and, besides having many friends among his brother-artists, was intimate with Pergolesi, the musician. While at Rome Joseph Vernet married Cecilia Virginia Parker, daughter of the commander of the Pope's galleys, who was of Irish origin.

On the invitation of Louis XV. Vernet returned to France, after an absence of about twenty years. He was made, at Marseilles, in 1753, a member of the Academy of Painting, and a conseillor in 1766. Vernet received a commission in 1753 to paint views of all the chief ports in France, which principally occupied his time for ten years. He was to be paid £250 for each picture, and began by painting the port of Marseilles. Of the twenty ports of France which he had undertaken to paint, the fifteenth—that of Rochefort, which was painted in 1761—was the last he executed, as the irregular manner in which he was paid and the war with England caused him to return to Paris in July, 1762. He painted, nevertheless, a view of Dieppe in 1763.

Joseph Vernet exhibited pictures at Paris for the first time in the Salon of 1746, and in 1787 twelve pictures for the last time, as he died shortly afterwards. Joseph Vernet was so fortunate as to have the merits of his pictures recognised during his lifetime, and posterity has done justice to him. The brilliant effects of light and shade, of sunshine or storm, which he introduced into his pictures, will always strike the eye, and the truth with which the scenes are represented affect the mind; while, if the action of the figures appears sometimes unnatural under the circumstances, it must not be forgotten that the pedantic connoisseurship of his time expected that a sailor, even when half-drowned, should look what was termed "classical." (*See* also **Volaire.**)

The following list will give a correct idea of the value of pictures

by Joseph Vernet in the different styles of marine views and landscapes, in which he excelled. The pictures were all sold by auction, either in Paris or in London:

		£	s.	d.
Travaux d'une port de mer, Julienne's sale	1767 ...	160	0	0
Fin d'un orage, et Vue de Civita Vecchia, La Live de Jully's sale	1770 ...	200	0	0
Baigneuses, Choiseul's sale	1772 ...	240	0	0
A sea storm (painted at Rome), Sir G. Colebrooke's sale	1774 ...	126	0	0
A calm, moonlight, Sir G. Colebrooke's sale	1774 ...	152	0	0
Marine, Blondel de Gagny's sale ...	1776 ...	50	0	0
Baigneuses (see 1772), Conti's sale ...	1777 ...	205	0	0
Deux marines, Conti's sale	1777 ...	240	0	0
Vue d'Avignon, Randon de Boisset's sale	1777 ...	200	0	0
Shipwreck on Coast of Naples, moonlight, Desenfans' sale	1786 ...	210	0	0
A sea storm, from Watelet's Collection, Vandergucht's sale... ...	1788 ...	134	8	0
Tempête et Calme, Calonne's sale ...	1788 ...	300	0	0
Port of Ancona, painted 1749, Lyte's sale	1792 ...	117	12	0
Deux tableaux, Choiseul-Praslin's sale	1793 ...	225	0	0
The Baths near Naples, Calonne's sale	1795 ...	173	0	0
The companion picture, Calonne's sale	1795 ...	157	10	0
Storm rising, 36in. by 36in.	1797 ...	141	15	0
A storm (on copper)	1797 ...	110	0	0
Vue de Tivoli, Robit's sale	1801 ...	155	0	0
Baigneuses, Robit's sale	1801 ...	115	0	0
A sea storm	1802 ...	106	0	0
Shipwreck (cabinet size), Marquis of Lansdowne's sale	1806 ...	145	0	0
Grand sea-piece (painted for the Marquis of Lansdowne, for which he paid Vernet 500gs.), Marquis of Lansdowne's sale	1806 ...	194	0	0
Land storm (same commission), Marquis of Lansdowne's sale ...	1806 ...	194	0	0
Sea-piece (engraved by Cochin), Bryant's sale	1809 ...	225	15	0
Vue de Beaucaire, Clos's sale ...	1812 ...	100	0	0

		£	s.	d.
Lake by Moonlight, Webb's sale ...	1821 ...	126	0	0
Cascatelli di Tivoli, Lapeyrière's sale	1823 ...	285	0	0
Paysage, Duc de Berri's sale ...	1837 ...	80	0	0
Vue d'une tour, Perregaux's sale ...	1841 ...	100	0	0
Deux tableaux, Fesch's sale	1845 ...	60	0	0
Le Naufrage, from Boursault's Collection, Higginson's sale	1846 ...	88	0	0
Cascade at Tivoli from Boursault's and Lapeyrière's Collections, Higginson's sale	1846 ...	220	10	0
Storm, tower on rocky coast, Duke of Buckingham's sale	1848 ...	162	15	0
Storm, Coast of Mediterranean, Montcalm's sale	1849 ...	173	0	0
Storm in Mediterranean, Fletcher's sale	1851 ...	103	19	0
The Cascatelli at Tivoli, Mæcenas' Villa, figures angling, from Saltmarshe Gallery, Lord C. Townshend's sale...	1854 ...	157	10	0
Seaport, lighthouse, Lord Northwick's sale...	1859 ...	35	14	0
Landscape, ruins and figures, Lord Northwick's sale	1859 ...	126	0	0
Road scene, sunrise, Lord Northwick's sale...	1859 ...	73	10	0
Road scene, convent, figures drawing net, Bengough's sale	1859 ...	56	0	0
Marine et paysage, Demidoff's sale	1863 ...	160	0	0
L'arc-en-ciel, Delessert's sale ...	1869 ...	175	0	0
Marine, coup de vent, San Donato sale	1870 ...	175	0	0
Marine, port de mer, San Donato sale	1870 ...	160	0	0
Coast scene, figures and fire, 36in. by 54in., Gillott's sale	1872 ...	117	12	0
Night and Day (two), Sir H. Hoare's sale	1883 ...	99	15	0
Coast scene, morning, 28in. by 22in., Sir P. Miles's sale	1884 ...	210	0	0

Vernet (Horace).—*See* **Vernet (Jean Emile Horace).**

Vernet (Jean Emile Horace), known as Horace Vernet.—**Paris,** 30th June, 1789; D. Paris, 17th January, 1863; S. his father and Vincent; P. battles, huntings, portraits, etc. Horace was the son of Carle Vernet. After having been taught for a time at the Ecole Centrale des Quatre-Nations, he gave up his

other studies entirely to adopt that of art. Naturally averse to restraint, his father rather encouraged his passion for hunting and athletic exercises, but objected to his entering the army, and as one means of preventing his doing so, married him at the early age of twenty to Mademoiselle Louise Pujol, the daughter of the sculptor of that name.

Horace competed in vain for the Prix de Rome in 1810, yet was encouraged by the Empress Marie-Louise and Jerome King of Westphalia, and gained by his "Prise d'un Camp Retranché près de Glatz" a first-class medal at the Salon of 1812. That may be said to have been his starting-point on a long career of success as a painter of contemporary events of a military character. A devoted follower of the fortunes of the Bonapartes, the novelty and spirit of his works, coming as they did after the cold classicality of the school of David, stimulated the progress of what has been termed the "legende Napolienne." Under the Restoration it was only natural that Horace Vernet and his works were little in favour with the authorities then in power: and the pictures he sent to the Salon in 1822 were refused, on the ground that the tricolour cockades introduced into them were offensive. Only this was wanted to add to the popularity of an artist engravings from whose works were hanging on the walls of cottages all over France, and crowds flocked to see the pictures, which were on view in the painter's studio. This did not, however, prevent Vernet from being admitted into the "Académie des Beaux Arts" in 1826.

Charles X. at length, either sensible of the error that had been committed, or jealous of the patronage bestowed upon Vernet by Louis Philippe, then Duke of Orleans, not only allowed the painter to exhibit at the Salon, in 1827, his pictures of "Pont d'Arcole" and "La Campagne de France," but gave him commissions to paint the Battles of Bouvines and Fontenoy (pictures which are now at Versailles), and to decorate the ceiling of the Louvre. The king even went so far as to sit to the artist for an equestrian portrait, which he introduced into his picture of "Une Revue du Champ-de-Mars," perhaps the finest work in which there are portraits by the painter. Moreover, Vernet was, in August, 1828, appointed Director of the French School at Rome. He then quitted Paris, where his large painting-room had become for the gilded youth of Paris, as much a fencing-school and gymnasium as the studio of an artist.

When, in 1835, Horace Vernet returned to France, Lou

Philippe, who had supported him against the ill-will of the ministers of Louis XVIII., was on the throne, and in the following year he received the commission for the series of pictures destined for the embellishment of "La Salle de Constantine," at Versailles. These occupied his time for five years, as they required him to visit Africa several times, and make many studies of the spot and the inhabitants of the scene represented.

Some disputes that arose between Louis Philippe and Vernet in 1842 caused the latter to leave France in June of that year, and go to Russia, where his reception by the Emperor Nicholas was most flattering. Vernet, however, painted little when in the North, and himself avowed that two pictures he did paint were very inferior performances. He returned to Paris in July, 1843, and then painted, for Versailles, one of his greatest works, "La Smalah d'Abd-el-Kader Surprise." This picture was finished in eight months, and exhibited in 1845.

The Revolution of 1848 was a terrible blow for Vernet, as it not only encouraged those who were jealous of his reputation, and entailed upon him heavy financial losses, but it ruined many of his intimate friends and protectors. The effect upon him was so great that it was not until he was gratified by the applause with which his "Equestrian Portrait of Napoleon III.," and "Une Messe au Camp de Kabylie" were received, that he appeared to recover from it, and paint with his former energy. The "Exposition Universelle," however, afforded him a real triumph, when a jury of artists, chosen from all the countries of Europe, awarded him "la grande médaille d'honneur." To this the Emperor added the cross of "Grand Officer of the Legion of Honour" on the 7th December, 1862. It may, however, be said to have been laid upon his death-bed, for, after the most acute suffering, he died on the 17th of the following month.

Attempts have been made to lessen the admiration which the great battle-pieces of Horace Vernet have inspired, but there is always to be found in them an appearance of reality, as if the painter had been present at the scene he represented. He also drew remarkably well, and his colouring is in general transparent and suitable to the subject. He had also the great merit of attention to costume, especially in Eastern scenes, and read at the Institute a memoir on the subject, which was published by Durande.

Late in life Horace Vernet married his second wife, a widow named Boiszicheux. His daughter Louise married, at Rome, on

the 23rd January, 1835, Paul Delaroche, the painter. Their two sons, Horace and Philippe, were authorised to add the name of Vernet to that of their father.

There is a "Catalogue de l'Œuvre Lithographique d'Horace Vernet" (Paris, 1826), by Bruzard, which shows that the large works in painting did not absorb all Vernet's time. Nevertheless, small oil paintings by him, unless they are sketches from nature, seldom appear at sales, at which, however, everything by his hand is generally disposed of at a good price.

Vernet (Joseph).—*See* **Vernet (Claude Joseph).**

Vernet (Jules).—This artist, about whom little is known, exhibited at the Salon, between 1812 and 1842, many miniatures, chiefly portraits of literary or theatrical celebrities. He died in 1843.

Verona (Francesco da).—*See* **Monsignori.**

Veronensis (Niccolò).—*See* **Giolfino (Niccolò).**

Veronensis (Paulus).—*See* **Morando.**

Veronese (Paolo).—*See* **Caliari.**

Verrio (Antonio).—B. Lecce, near Otranto, Italy, 1639; D. Hampton Court, 19th June, 1707; S. ——; P. history, allegories, and portraits. This painter, whose successful career in England was so remarkable, learned the first principles of art from an unknown artist in the neighbourhood of his native place, and then went to Venice to study colouring. On his return to Otranto he painted some pictures for the Jesuits, and subsequently other works for them at Naples, one of which is dated 1661.

From Naples Verrio went to France, in which country he painted an altar-piece for the Carmelites at Toulouse, and was elected a member of the "Académie" in 1671. In connection with this residence in France Dominici, the author of "The Lives of Neapolitan Artists," relates a long story, that Verrio there joined the Huguenots, and was one day drowned in the sea, thus becoming a memorable example. The real facts are, that Charles II., being anxious to revive the tapestry work at Mortlake, invited Verrio to England for that purpose, but employed him in decorating Windsor Castle with paintings, for which he received, between 1676 and 1686, about £6000. The King also made him "Master Gardener," and gave him a lodging at the end of S. James's Park, since known as Carleton, or Carlton House. Verrio lived there in grand style, almost keeping open

table. He was employed by James II. and William III., and Queen Anne gave him a pension of £200 a year when his sight failed. Antonio was also employed at Chatsworth, Burleigh, and Montague House, which stood where the British Museum now stands.

Verrio was by no means such a despicable artist as Pope's satire may have led many persons to infer. His art was well calculated for the decorative purposes to which he applied it. He was also an excellent portrait-painter, as his great picture in the hall of Christ's Hospital proves. But, unfortunately, adopting the bad taste of the time at which he lived, he also rendered some of his pictures of sacred subjects absurd, a notable incident of which was his "Christ Healing the Sick," into which he introduced the portraits of Sir Godfrey Kneller, May, the surveyor of the works, and his own, in long periwigs, as spectators of the scene.

Verrocchio (Andrea del).—B. Florence, 1435; D. Venice, 1488; S. Donatello; P. history. This celebrated artist—for Vasari tells us that "he was a goldsmith, a teacher of perspective, a sculptor, a carver, a painter, and a musician"—owes his great reputation to his works in sculpture more than to anything he did as a painter. Yet he was the master who taught Leonardo da Vinci and Lorenzo di Credi their art, and the picture by him of "The Baptism of Christ," now in the Academy at Florence, proves how capable he was to instruct such pupils.

Verrocchio began his successful career by being employed at Rome as a goldsmith by Sixtus IV., and on his return to Florence produced his "David" in bronze and a succession of fine statues and busts up to 1474, when he went to Venice, and had nearly completed his greatest work, the equestrian statue of Bartolommeo Leoni, when he died suddenly of inflammation of the lungs. The model was finished and the statue cast by Alessandro Leopardo. It appears that Lorenzo di Credi wished to complete it, but Verrocchio having expressed a wish that the work should be done by Leopardo, the Venetian Senate gave the latter the commission to do it. The statue was inaugurated on the 21st March, 1496.

Pictures attributed to Verrocchio have been sold as follow:

		£	s.	d.
The Virgin supporting the Infant Jesus on a balustrade covered with drapery, Herman's sale ...	1844 ...	105	0	0
The same picture	1847 ...	105	0	0

		£	s.	d.
Portrait of an Italian lady (attributed also to Mantegna and to Pollajuolo; the arms of those of the Soderini family of Florence), S. Rogers's sale	1856 ...	194	5	0
The Wise Men's Offering	1859 ...	32	11	0
Virgin and Child, green dress, offering breast to Child, who turns away	1859 ...	241	10	0
Virgin and Child, held by angel ...	1859 ...	23	0	0
Virgin and Child, S. John, angel, and Joseph (circular) ... ... The preceding four at Lord Northwick's sale.	1859 ...	37	16	0
S. John with a chalice, from Fesch Collection, D. Bromley's sale ...	1863 ...	31	10	0

Verschuring (Hendrik), called the elder.—B. Gorcum, 1627; D. 1690; S. Jan Both; P. genre, history, and battles. This artist was burgomeester of his native place. He travelled in France, Switzerland, and Italy, and made during his journey an immense number of drawings. He also became an able architect. After his return to Holland he was drowned near Dort. Verschuring drew well and coloured vigorously. He was fond of painting attacks by robbers, which he represented with much truth. Wouwerman often painted the horses in Verschuring's pictures.

Pictures by Hendrik Verschuring have been sold as follow:

		£	s.	d
Going Out Hawking, W. Porter's sale	1806 ...	40	19	0
The Sacking of a Town, church in flames, monks and a nun kneeling before a general on a white horse, C. Scarisbrick's sale ...	1861 ...	11	11	0
A View in Rome, the Church of Trinità di Monte, and the fountain of the Piazza di Spagna, many figures round a quack doctor, C. Scarisbrick's sale ...	1861 ...	57	15	0
Dutch River Scene, Bell's sale ...	1881 ...	111	6	0

Verschuring (Hendrik), called the younger.—B. 1695; D. 1769; S. his father; P. ——. He was the son of Willem. He filled several official positions connected with the finances at The Hague, and was in 1762 Secretary and Dean of the "Société Pictura."

Verschuring (Willem).—B. 1657, probably at Gorcum; D. ——; S. his father and Verkolie; P. interiors and portraits.

He was the son of Hendrik Veschuring, and, like him, was burgomeester of Gorcum. There is a picture representing a lady talking to a young man at Rotterdam.

Verspronck (Jan).—B. Haarlem, 1597; D. 1662; S. his father and Frans Hals; P. portraits. This artist was the son of Cornelis Verspronck, who painted the picture of the "Banquet of the Arquebusiers" that is at Haarlem. Jan Verspronck is said to have changed the family name of Sprong into Verspronck. His portraits are often worthy of his master, Hals. Among them are a group of the Regents of the Hospital at Haarlem, now in the Museum of that city. It is signed "J. Verspronck, 1642."

Portraits by Verspronck have been sold as follow:

			£	s.	d.
Portrait de femme, Demidoff's sale...	1869	...	55	0	0
Portrait de femme, Rocheb's sale ...	1873	...	225	0	0
Portrait of a lady, Clancarty's sale	1892	...	299	0	0

Vicar.—*See* **Wicar.**

Vickers (Alfred).—B. S. Mary, Newington, Surrey, 10th September, 1786; D. 1868; self-taught; P. landscapes. This painter in oil of English scenery, in addition to the constant study of nature, devoted much attention to the works of the old Dutch landscape-painters, and of more modern pictures by Collins and Callcott. He exhibited for the first time in 1828, and between that year and 1868, there were sixty-one of his landscapes at the Royal Academy, 125 at the British Institute, and eighty-one in Suffolk Street.

Although Alfred Vickers' pictures were so numerous, and represent exclusively English scenery, they are so true to nature, so carefully chosen and painted, and so well finished, that many of them have been sold at auctions for high prices, as the following list will show:

			£	s.	d.
Off the Kentish Coast, Adamson's sale	1874		141	15	0
Road to the Village, Tooth's sale ...	1874	...	220	10	0
Near Malton, Tooth's sale	1874	...	262	10	0
Banks of the Ravensbourne	1874	...	220	0	0
River, cows watering, dated 1848, Mitchell's sale	1875	...	220	10	0
Bembridge Downs, 27in. by 39in., Adamson's sale	1875	...	152	5	0
Fishbourne Creek, Isle of Wight, Adamson's sale	1875	...	147	0	0

		£	s.	d.
Morning off Portsmouth	1875 ...	183	15	0
Evening at Pen Pole Point	1875 ...	152	5	0
Meadows near Colchester	1875 ...	126	0	0
Coast scene, with boats	1875 ...	136	10	0
Mouth of River...	1875 ...	120	15	0
The preceding five at Hoddell's sale.				
On the Thames, Bassett's sale ...	1876 ...	120	15	0
Windsor Castle, Bassett's sale ...	1876 ...	131	5	0

Vickers (Alfred Gomersal).—B. Lambeth, 1810; D. Pentonville, 12th January, 1837; S. his father; P. marine subjects and figures. He was the son of Alfred Vickers. Between 1827 and 1837 he exhibited sixteen sea-pieces at the Royal Academy, forty-two at the British Institution, and thirty in Suffolk Street. Four of his water-colour drawings are at South Kensington. He was sent by Charles Heath, the engraver, to Russia to make drawings from which it was intended to engrave for the "annuals," and received £500 for his work. After his death his sketches were sold at Messrs. Christie's.

Although his industry appears to have equalled that of his father, A. G. Vickers died too young for his works to become so generally known as those of his father.

Victor, Victors, Victoor, or **Fictoor.**—There were several Dutch painters of this name, whose works have been attributed first to one and then to another. They were, however, those which follow, and must not be confounded with Victor Wolfvoet, a Fleming, who was a pupil of Rubens.

Victor (Jacomo).—B. seventeenth century; D. ——; S. ——; P. birds, game, and still-life. This artist, whose pictures are well painted in the style of Hondekoeter, was probably a brother or son of Jan Victor. There are pictures by him at Rotterdam and Dresden; and at Copenhagen is one in which the landscape is by Ruïsdael.

Victor (Jan).—B. Amsterdam, early in the seventeenth century; D. after 1662; S. Rembrandt; P. history, interiors, and portraits. The works of this painter are much in the style of those by Rembrandt, but the touch is heavier and the colouring less transparent. There are pictures by Jan Victor in several Continental galleries, and one is in our own National Gallery but the reader must bear in mind that the pictures by the differen

Victors which have been sold by auction have, as said above, been so mixed that it is impossible to separate them, so we give them in one list:

		£	s.	d.
Abraham and Hagar, Hankey's sale	1799 ...	37	16	0
The same picture, Otway's sale ...	1800 ...	37	16	0
A similar, if not the same picture, Stade's sale	1801 ...	1	16	0
Cattle and peasants on the bank of a canal, Aigremont's sale ...	1802 ...	3	13	6
A farrier and fortune-teller	1813 ...	9	9	0
A pork-butcher, Marquis of Bute's sale	1822 ...	47	5	0
A dentist, Marquis of Bute's sale ...	1822 ...	58	16	0
Joseph Relating his Dream, from Morel de Vaude's Collection, Beckford's sale	1823 ...	139	13	0
Joseph's Dream, from Morale's Collection, Van der ——'s sale	1826 ...	131	0	0
Coriolanus (many figures)	1827 ...	10	10	0
The Presentation in the Temple ...	1828 ...	4	8	0
Susannah and the Elders, Lord Gwydir's sale	1829 ...	31	10	0
Abraham and Isaac	1833 ...	7	7	0
Dutch Peasants, from the Bute Collection	1833 ...	84	0	0
The Village Dentist	1833 ...	94	10	0
Abraham Entertaining the Angels	1836 ...	9	9	0
A Philosopher	1836 ...	3	0	0
Landscape, farmhouse, cattle, and figures	1836 ...	38	17	0
Joseph Relating his Dream (Beckford's), Higginson's sale ...	1846 ...	131	5	0
Laban Searching Rachel's Tent, 60in. by 60in. (perhaps by G. Dou), Duke of Buckingham's sale ...	1848 ...	110	5	0
A party of peasants and females in a boat or landing before the door of an inn, Scarisbrick's sale ...	1861 ...	32	11	0
A pedlar seated near a house, with a box of his wares, offering a ring to a girl, and surrounded with figures, Scarisbrick's sale ...	1861 ...	126	0	0
La Diseuse de Bonne Aventure, Neven's sale	1879 ...	110	0	0

Vien (Joseph Marie).—B. Montpellier, 18th June, 1716; D. Paris, 1809; S. Legrand, Giral, and Natoire; P. history and

portraits. This artist, who later in life exercised so strong an influence on art in France, was at first employed in a lawyer's office at his native place. A strong natural taste for painting, however, induced him to enter a manufactory of pottery as a simple decorator. He next studied in the school of Giral, who had been a pupil of La Fosse. Some portraits of magistrates, and the design for the funeral of the Duc de Maine, drew public attention to their author, and in 1741 Vien settled in Paris, and entered the school of Natoire.

Having gained the Grand Prix de Rome in 1743, Vien went to that city, where he studied at first the works of the great painters of the Renaissance and from nature. About that time he produced his picture of "L'Hermite Endormi," now in the Louvre. On his return to France in 1750 he continued his opposition to the mannerisms then in vogue among French painters. Nevertheless, his "Ebarquement de S. Marthe" was admired even by Boucher, who had the good taste to use his influence with the Academicians in favour of Vien, and the latter was received into the Académie on 30th October, 1751. On 30th March, 1754, he was elected a full member. As a teacher Vien was then without a rival in Paris. As professor, in 1754, he insisted on study from the antique and the living model, and formed such pupils as Regnault, Vincent, and David, the future chief of the new French school.

Vien was made "Directeur" of the Académie de France at Rome in 1775, in succession to Natoire—a post he retained until 1781. He was made "Recteur de l'Académie de Peinture" at Paris, 7th July, 1781, and became "Premier Peintre du Roi" on the 17th May, 1789. The great Revolution deprived Vien of his place and pensions, but it helped to the triumph of those principles in art which he had advocated. After the 18th Brumaire, he was made a senator, received the cross of the Legion of Honour in 1802, and was created a count in 1808.

At the age of ninety-three Vien still exercised his talents as a painter, and died shortly afterwards of old age. He also etched, and his wife and daughter painted. Vien was the great reformer of the French school of painting, and the precursor of David, who diverted the beneficial action of Vien's teaching into the mock classical style he brought into vogue.

Pictures by Vien are to be found in most of the galleries of France. They seldom appear at sales, but the following have been so disposed of: .

		£	s.	d.
Suzanne et les Vieillards, La Live de Jully's sale...	1770 ...	12	0	0
Femme au bain, Choiseul's sale ...	1772 ...	85	0	0

Vieux (Le).—This means "the old." *See* **Mignard, Patel (Pierre)**, etc.

Vigée (Louis).—This French artist, who painted portraits and genre in the eighteenth century, was the father of Marie Louise Elizabeth Vigée, the celebrated portrait painter, most known as Mme. Lebrun (*see* **Lebrun**). He painted portraits well both in oils and in pastels, but died young, in 1767.

Vignon (Claude).—B. Tours, 1594; D. 1670; I. Caravaggio; P. history and portraits. This painter visited Italy, where he made the works of Caravaggio his model. Louis XIII. and Cardinal Richelieu admired his works, and employed him. He was named professor at the Academy of Painting at Paris in 1651. It is said that by Vignon's two wives he had thirty-four children, of whom at least four were artists. Of his daughter Charlotte nothing is known except that she painted flowers, and that one of her brothers was named Nicolas. The other two were:

Vignon (Claude François).—B. Paris, 1634; D. 1703; S. his father; P. portraits. He painted the portrait of his father, Claude Vignon, and presented it to the Académie; also that of the painter and engraver Henri de Mauperché, which is now at Versailles.

Vignon (Philippe).—B. Paris, 1634; D. 1701; S. his father; P. portraits. He was the son of Claude Vignon, and was received in the Académie in 1667.

Villavicencio (Pedro Nuñez de).—*See* **Nuñez.**

Villiers-Huet (François).—B. Paris, 1772; D. London, 28th July, 1813; S. his father; P. miniatures and landscapes. He was the son of Jean Baptiste Huet le Vieux, who was a pupil of Le Prince and "Peintre du Roi," before the French Revolution of 1789. The son emigrated to England, where he was much employed, and was appointed miniature-painter to the Duchess of York. He was also painter to the King of France (Louis XVIII.).

François painted portraits in miniature on ivory, in chalk, and in oil. He likewise made drawings of Westminster Abbey, which were published, as was also his drawing-book of cattle and trees.

In 1808 he was a member of the Associated Artists in Water-colours, and between 1803 and 1813 exhibited of works classed as "animals," twenty-one at the Royal Academy and nine at the British Institution. His portraits were well coloured, but stiff and graceless. He was buried in S. Pancras old churchyard.

Viltz.—*See* **Wils.**

Vincent (François André).—B. Paris, 1746 (?); D. Paris, 1816; S. his father and Vien; P. history. This artist was the son of François Elie Vincent, a native of Geneva but established at Paris as a miniature-painter. The son was one of the most distinguished of Vien's pupils. He won the "Grand Prize" in 1768, went to Italy, and returned to France in 1776. There he was received into the Academy in 1777, became a member in 1782, and Professor in 1792. He was also a member of the Institute, and of the Legion of Honour. One of his principal works is "La Bataille des Pyramids," now at Versailles. He also engraved.

Vincent (Mme. François.)—B. 1749; D. 1803; S. her husband; P. portraits and miniatures. Her maiden name was Adel Labille des Vertus, and, after the death of her first husband Guyard, she married the above François André Vincent. She was his pupil, and also received lessons from Latour. Mme. Vincent was admitted into the Guild of S. Luke, received into the Académie in 1783, and appointed painter to the Royal children, "Mesdames et Monsieur de France."

Vincent (George).—B. Norwich, June, 1796; D. about 1831; S. Old Crome; P. landscapes and marine subjects. It is usual to class the painters of the Norwich School in relation to their merit—Old Crome, Cotman, Stark, the fourth rank being assigned to Vincent—although we believe no such price has ever been paid at one auction for any picture by Cotman as that given for Vincent's "Greenwich Hospital" (£740) at Fish's sale in 1888, or that paid for "On the Yare" (£693), 43in. by 66in., at Lovatt's sale in 1881.

Vincent was educated at the Grammar School in Norwich, and, as an artist, was a pupil of Old Crome. He contributed to the Norwich Exhibition in 1811, and between 1814 and 1831 sixty-two of his pictures were exhibited in London at the Royal Academy, forty-one at the British Institution, and twelve in Suffolk Street. He settled in London in 1819. In 1820 he sent

to the Water-colour Society a fine picture in oil, "London from the Surrey Side of Waterloo Bridge;" and painted for Mr. Carpenter, of the British Museum, what has been spoken of as his masterpiece, "A View of Greenwich Hospital," which was on view at the International Exhibition of 1862.

Vincent married, and lived in Kentish Town, but his careless habits soon obliged him to produce slight works which found their way into the dealers' shops. His "Greenwich Hospital" will alone, however, always give him a high rank as a painter. He rarely introduced trees into his pictures, which shows that, under different circumstances, he might have rivalled the greatest English landscape-painters; yet before his death he had sunk into such poverty and obscurity, that the year in which it occurred is uncertain.

The prices paid for pictures by George Vincent at auction in London have been:

		£	s.	d.
Greenwich Hospital, from Blackwall Reach, dated 1819, Wadmore's sale	1854 ...	246	15	0
Landscape in the Highlands, Heritage's sale	1876 ...	200	11	0
Road scene and cattle, Heritage's sale	1876 ...	126	0	0
Landscape, with cottage	1876 ...	94	10	0
Landscape, with cattle	1877 ...	63	0	0
The Thames, morning...	1878 ...	115	10	0
A ruined abbey, Corbet's sale ...	1879 ...	94	10	0
The Thames below Greenwich, Lord Winmarleigh's sale	1881 ...	304	10	0
On the Thames, boats and jetty, Lord Winmarleigh's sale ...	1881 ...	120	15	0
Ruins near Norwich, Hancock's sale	1881 ...	127	1	0
On the Yare, 43in. by 66in., Lovatt's sale	1881 ...	693	0	0
Yarmouth Beach	1882 ...	69	0	0
On the Thames, Greenwich in the distance (Lord Winmarleigh's picture, see 1881), Reynolds' sale	1883 ...	378	0	0
Greenwich Hospital (dated 1827), Fish's sale...	1888 ...	740	0	0
Landscape, Santurce's sale	1891 ...	215	0	0
Norwich, Selwyn's sale	1894 ...	304	0	0

Vinci (Leonardo da).—B. Vinci, near Empoli, in the Val d'Arno, **1452**; D. Château de Cloux, near Amboise, 2nd May,

have been attributed to Leonardo, although he never reached, in his conception of a sacred subject, the sublimity of that master. Many of the notes with which Leonardo filled the volumes of MSS. that now astonish the learned, probably give the results of his investigations in various sciences when at Milan, and the form in which he communicated them to his pupils. French writers assert that Louis XII., when Master of Milan, bestowed many marks of favour upon Leonardo; but, whatever they may have been, he certainly did not prevent his soldiers from destroying the model of the equestrian statue of Francesco Sforza, on which Leonardo had bestowed so much labour. The ruin of Lodovico Sforza, who was sent as a prisoner to France in 1500, and died at Loches in 1508, caused Leonardo to remove to Florence.

While at Milan Leonardo had, among so many other occupations, found time to make sixty drawings for the "De Divina Proportion" of his friend, Fra Luca Paciolo, the anatomist, which was published in 1509, and that author accompanied Leonardo in 1499-1500 to Florence, who took with him his scholar Salaino. At Florence, when he first arrived in 1499 from Milan, Leonardo was welcomed with honour by Pietro Soderini, the Gonfalonière. He then drew the cartoon for "The Virgin and S. Anne with the Infant Christ," which is now in the Royal Academy. Leonardo was also in Venice in 1500. He, however, soon returned to Florence, as the same year is the date assigned to his well-known portraits of Lisa del Giocondo, now in the Louvre, and of Amerigo Benci. "La Colombine," now at S. Petersburg, which also represents the former, is now thought to be the work of a scholar.

In 1502 Leonardo was employed by Cesare Borgia as his chief architect and military engineer. He returned to Florence in 1503, and received a commission for a picture of a subject taken from the history of Florence for the Grand Council Chamber in the Palazzo Vecchio, Michael Angelo also receiving a similar commission. Leonardo selected as his subject the victory of the Florentines at Anghiara in 1440, over Filippo Maria Visconti, Duke of Milan, and Michael Angelo a scene supposed to have occurred in the campaign against the Pisans. Both the cartoons for the pictures have long since disappeared, and, although Leonardo painted from his on the wall, as he adopted the same process of painting in oil which was so fatal to "The Cenacolo," "The Victory at Anghiara" became in such a bad state that he abandoned the work. Leonardo's father died 9th July, 1504, an

his uncle Francesco, who left him a share in his property, in 1507. In that year Leonardo returned to Milan, when it is probable that he assisted in producing the decorations of the city when Louis XII. entered it in 1509. Between that year and 1513 Leonardo visited Florence, in 1511, and more than once, as he was at law with his half-brothers relative to his uncle's will. On 24th September, Leonardo went to Rome, accompanied by several of his scholars—Melzi, Salaino, Dorenzo, and "Il Fanfoia." He was in Rome at the crowning of Pope Leo X. The same year Leonardo was in Parma, but by the month of December was once more in Florence. In December of 1515 he was at Bologna, on the occasion of the meeting of Leo X. and Francis I. in that city. At the end of January, 1515, Leonardo met Francis at Milan, and went to France with him as painter to that King, with an annual salary of 700 scudi.

In person Leonardo appears to have been handsome, and he must have been strong and robust, but age was then reducing him to a state in which he was no longer able to do what he had done, and beyond making designs and perhaps painting a few portraits, he did nothing during the time he lived at the Chateau de Cloux, near Amboise, in France. On the 22nd April, 1518, he made a will, bequeathing his manuscripts and other property to Melzi, who had accompanied him to France, and he died on 2nd May, 1519. This is not the place to speak of the manuscripts of Leonardo, a full account of which will be found in Ravaisson-Mollien's "Les Manuscrits de Leonard de Vinci." Owing to the letters in Leonardo's manuscripts being inclined in the contrary direction from what is usual, and to the manner in which his drawings are shaded, it has been suggested that he was left-handed; yet, although he may have painted and written habitually with his left hand, he must have had the perfect use of his right or he could not have played upon stringed instruments with the perfection that characterised his performances. Probably, like some modern painter, William Müller, he could use both hands equally well.

As an artist, Leonardo's great merit was that he introduced into painting a better management of light and shade, and attention to aërial perspective, to which may be added the giving sufficient strength of outline without hardness. It must, however, be admitted that other artists in his time had adopted a very similar system of producing relief in their works, and Luini and some of his other pupils approached so nearly the point to which

he carried his improvements, that their pictures have been often attributed to him.

The prices at which pictures by, or attributed to, Leonardo da Vinci, have been sold by auction in London or Paris since 1772 are here given:

		£	s.	d.
Virgin, Child, and S. Joseph, Sir R. Strange's sale	1773 ...	283	0	0
Head of Christ, 22in. by 18in., Vandergucht's sale	1776 ...	7	7	0
Virgin and Child	1783 ...	126	0	0
Madonna and Child, Duke of Argyll's sale	1789 ...	53	0	0
Portrait of Monna Lisa	1801 ...	53	11	0
Six cartoons for the heads introduced into the picture of "The Last Supper," Sir W. Hamilton's sale	1801 ...	36	15	0
A laughing boy, with a plaything in his hand, Sir W. Hamilton's sale	1801 ...	1365	0	0
Six original heads (Sir W. Hamilton's; see above)	1801 ...	22	4	0
Virgin, Child, and S. John	1802 ...	162	10	0
The Columbine, from Orleans Collection, J. Udny's sale	1802 ...	105	0	0
Virgin and Child, W. Porter's sale...	1803 ...	840	0	0
Christ Washing the Apostles' Feet, from Novellari Collection, Modena	1804 ...	294	0	0
Virgin and Child, Boxellis's sale ...	1804 ...	178	10	0
The Daughter of Herodias Receiving the Head of S. John, from Barberini Palace	1805 ...	1008	0	0
Rachel, from Barberini Palace, Heathoote's sale	1805 ...	52	10	0
Virgin and Child, Lord Warwick's sale	1805 ...	588	0	0
Virgin, Child, SS. John and Elizabeth (upright), Lord Lansdowne's sale	1806 ...	194	5	0
Christ Creating the Universe, 36in. by 48in., also portrait of Francis I., from Versailles Palace, Froward's sale	1807 ...	1680	0	0
S. Jerome, seated under a tree, La Fontaine's sale	1807 ...	462	0	0

		£	s.	d.
Portrait of Francis I., 36in. by 33in., Bryan's sale	1808 ...	100	0	0
Allegorical representation of Christ Creating the Universe (see 1807; bought in), Bryan's sale ...	1808 ...	1522	10	0
Madonna and Child, 36in. by 30in., Craven's sale	1808 ...	96	12	0
Christ and S. John, in landscape, Campion's sale	1810 ...	99	10	0
Lady in white bodice, turban, from D. Sande Pietro's Collection ...	1811 ...	3115	0	0
Virgin and Child, with cherries, W. Porter's sale	1811 ...	850	10	0
S. John, H. Hope's sale	1816 ...	129	0	0
Virgin, Child in her lap, Panne's sale	1819 ...	294	0	0
Virgin and Child, Knight's sale ...	1819 ...	115	10	0
Portrait of himself, from the Riccardi Collection, Woodburn's sale	1821 ...	63	0	0
The Laughing Boy, with a toy (see 1801), Farquhar's sale	1823 ...	1034	0	0
The Infant Jesus, seated in a rocky landscape between the trees of Life and Knowledge, the serpent slain, the apple under the foot of the Infant, Farquhar's sale...	1823 ...	105	0	0
A female, with a columbine and other plants, from Orleans Collection, Lord Gwydir's sale... ...	1823 ...	105	0	0
Virgin and Saints (bought in), Lady Stepney's sale	1823 ...	220	10	0
Infant Jesus in a cavern, from Fonthill, Esdaile's sale	1838 ...	99	15	0
Portrait of a young lady as Pomona, Zachary's sale	1838 ...	93	9	0
The Columbine, from Orleans Collection (see 1802 and 1823), Auriol's sale	1840 ...	70	7	0
Virgin and Child, with columbine (a different picture from the above), Ross's sale	1840 ...	185	17	0
Portrait of La Joconda, known as "Flora," from Baring's Collection, Buchanan's sale	1846 ...	672	0	0
S. Jerome, on panel, from the Escorial (bought in)	1847 ...	315	0	0

		£	s.	d.
Madonna and Child, in a cavern, bishop kneeling, and S. Joseph, 72in. by 48in., on panel, from Crinelli family, Solly's sale ...	1847 ...	199	0	0
S. Jerome, 49in. by 42in., Solly's sale	1847 ...	32	0	0
Virgin kneeling near the Infant, in a cavern, bishop, S. Joseph, 72in. by 48in. (see 1847; bought in) ...	1850 ...	263	11	0
S. Jerome, 49in. by 42in.	1850 ...	94	10	0
La Columbine, King of Holland's sale	1850 ...	3333	10	0
Leda et ses Enfants, King of Holland's sale	1850 ...	1000	0	0
Virgin and Child, Gunthorpe's sale	1853 ...	68	0	0
Portrait of Dorintilla Gambara, wife of Roland Pallavicini, with The Martyrdom of S. Catherine, from Farnese Gallery (bought in), Bayntun's sale	1853 ...	80	0	0
S. John the Baptist, in yellow and purple, rocky landscape, Wadmore's sale...	1854 ...	70	7	0
Salomé, Collot's sale	1855 ...	68	0	0
Magdalen Penitent, inscribed "Melius est sperare in Jehova quam confidere in Principibus"	1859 ...	58	16	0
Virgin and Child, seated on a rock, cherries and jasmine flowers ...	1859 ...	142	16	0
La Joconda	1859 ...	26	0	0
Holy Family in rocky landscape ...	1859 ...	9	9	0
Virgin and Child, seated, in landcape... ... ... The preceding five at Lord Northwick's sale.	1859 ...	44	2	0
Virgin kneeling in adoration over the Infant, Woodburn's sale... ...	1860 ...	136	10	0
The Daughter of Herodias, crimson dress, edged with blue and pearls, wreath of leaves on her head, an alabaster tazza, and executioner, upright, from Barberini Palace, Scarisbrick's sale...	1861 ...	388	10	0
Madonna and Infant, in cavern, bishop, and S. Joseph, from Crinelli Collection (see 1847 and 1850; bought in), Domville's sale	1863 ...	209	0	0

		£	s.	d.
Virgin and Child, with Lake of Como and Alps in background, Bromley's sale	1863 ...	514	0	0
Virgin and Child, blue drapery, from Northwick's Collection, Bromley's sale	1863 ...	147	0	0
La Vierge et l'Enfant Jesus à la fleur d'ancolie, Pourtales-Gorgier's sale	1865 ...	334	0	0
S. Jerome, signed and dated 1465, from the Escorial, Darby's sale	1867 ...	28	0	0
Une Madonna (copy), Pommersfelden's sale	1867 ...	70	0	0
A female head (bought in), Seymour's sale	1869 ...	52	10	0
S. Veronica, from Louis Philippe's Collection, Middleton's sale ...	1872 ...	92	8	0
Leda and the Swan, Barker's sale ...	1874 ...	90	6	0
Leda, Castor, and Pollux, four eggs, 94in. by 36in. (bought in), Barker's sale	1874 ...	178	10	0
Flora, 23in. by 17½in., Munro's sale	1878 ...	640	10	0
Leda, Castor, and Pollux (see 1874), Barker's sale	1879 ...	84	0	0
Madonna and Child holding cross, from Lansdowne's Collection, 26in. by 20in., Miss Gifford's sale	1879 ...	147	0	0
Portrait of a gentleman, inscribed "A. Oliverius V.," 27in. by 22in., Duke of Hamilton's sale ...	1882 ...	215	5	0
The Laughing Boy, 15in. by 13in., from Arundel and Fonthill Collections, Duke of Hamilton's sale	1882 ...	2205	0	0
S. John, lamb, SS. Elizabeth and Anne (vellum on wood), 15in. by 10½in., H. Hoare's sale	1883 ...	73	10	0
S. John, 34in. by 18in., Miles's sale	1884 ...	210	0	0
Creator Mundi, 38in. by 32in., Miles's sale	1884 ...	525	0	0
Virgin and Child	1886 ...	79	16	0
La Vierge, au bas-relief, Gatton Hall sale	1888 ...	2400	0	0
The Laughing Boy	1889 ...	1753	0	0
Virgin and Child, Lawrence's sale ...	1892 ...	420	0	0
Madonna	1895 ...	252	0	0

Vinci or **Vincius.**—*See* **Gaudenzio.**

Viola (Giovanni Battista).—B. Bologna, 1576; D. Rome, 1622; S. Annibale Carracci; P. landscapes. Viola accompanied Albano to Rome, and while there was much employed in painting landscapes, in which the figures are by Albano or Domenichino. In the Vigna of Cardinal Montalto he painted at the same time as Paul Bril, and also in the Saloon of Apollo at the Villa Aldobrandini. He was appointed keeper of the bedchamber to Pope Gregory XV. Viola's landscapes are painted in the same style as those by Annibale Carracci.

Violet (Pierre).—B. France; D. London, December 9th, 1819; S. ——; P. miniatures. This clever artist was a native of France, where he was miniature-painter to Louis XVI. and Marie Antoinette. After their death he came to England, in 1793, and settled here. He exhibited one miniature at the Society of Arts, and between 1790 and 1819, eighty-seven at the Royal Academy. Among them were one of the Prince of Wales, and another of Bartolozzi, the engraver, both of which were engraved.

Vite (Giovanni della).—*See* **Miel.**

Vite (Timoteo) or **Della Vite,** called Timoteo da Urbino.—B. Ferrara, or more probably Urbino, 1469; D. Urbino, 10th October, 1523; S. Francia; P. history and portraits. Chronological evidence has disproved Vasari's statement that Timoteo was the pupil of Raphael. On the contrary, it is very probable that Timoteo was Raphael's master after the latter's father, Giovanni Santi, died in 1494. Timoteo went to Bologna to study under Francia in 1491, and left the school of Francia and returned to Urbino in 1495. Raphael, who was born in 1483, did not leave Urbino for Perugia until 1499 or 1500, and it is almost certain that in the interval between 1495 and 1500 he worked under Timoteo in their native place, Urbino. The early works of Raphael have so much in common with those of Timoteo, that it is more than probable that many pictures in the great galleries of Europe attributed to the first, were in reality painted by the latter.

Timoteo, who married in 1501 Girolama Spaccioli, was a man of importance in Urbino, of which place he was a magistrate in 1508 and chief magistrate in 1513; and it is very doubtful if Timoteo was even in Rome when Raphael worked there: if there for a short time, it was not as a pupil of Raphael's.

Pictures by Timoteo della Vite have been sold as follow:

		£	s.	d.
Sainte Famille, Carignan's sale ...	1742 ...	120	0	0
Madonna, Child, SS. Francis and Joseph, 98in. by 68in., Solly's sale	1847 ...	35	14	0
Descent from the Cross, Lord Northwick's sale...	1859 ...	200	0	0
Baptism of Christ, containing portraits, among them one of Raphael, Farrer's sale	1866 ...	236	0	0

Vivarini.—The Vivarini were a family of artists established in the Island of Murano, where they existed before the date when the first distinguished painter of the name, Antonio, was born.

Vivarini (Alvise or Luigi).—B. Murano, ——; D. probably in 1503; S. ——; P. history and portraits. This painter, who was as an artist superior to the other Vivarini, was perhaps a son of Antonio, but, it is said, worked later under Giovanni Bellini, at Venice. He must, however, have been in repute as a painter at Venice, for he was one of the artists employed by the Signory to decorate the Hall of the Grand Council in the Ducal Palace; but his works there perished in the great fire which consumed so many fine pictures by the greatest Venetian artists. There is a remarkably fine altar-piece by this painter in the Academy at Venice, and other pictures known to be by him are in various galleries in Europe; in fact, there are probably others than those assigned to him which are attributed to Venetians whose names are more generally known.

Alvise also painted many life-like portraits, and probably many of those in great galleries which pass under the names of Antonello da Messina or Giovanni Bellini.

Pictures by Alvise Vivarini have been sold by auction as follow:

		£	s.	d.
Virgin and Child, Bromley's sale ...	1863 ...	153	11	0
Madonna and Child, angel, with fruits, arch, and curtain, Barker's sale	1874 ...	189	0	0
Madonna and Child, Hawkins's sale	1885 ...	115	10	0

Vivarini (Antonio), called also Antonio di Murano.—B. Murano, early in the fifteenth century; D. about 1470; S. Andrea di Murano; P. history and portraits. This painter worked as early as 1446 in conjunction with a German, Joannes de Murano,

as a picture of "The Virgin Enthroned and Four Fathers of the Church," now in the Venetian Academy, bears that date and their joint names. The latter artist is believed, on good grounds, to have belonged to the school of Cologne, as the rich architectural background is German in character. There are two other pictures by them at Venice, which bear the dates 1443 and 1444, and it is probable that they worked together for about ten years, but also alone, as the pictures in our National Gallery were painted entirely by Antonio di Murano. The family name of Vivarini appears, however, on a picture now in the Louvre, dated 1459, by Bartolommeo Vivarini, a younger brother of Antonio, with whom he painted in partnership as early as 1450.

Owing to the above circumstances, it is often difficult to determine what portions of pictures attributed generally to the Vivarini are by one or the other of these three artists; their combined works are mostly large altar-pieces, which are bright and soft in colour, with little shadowing, and rich architectural backgrounds.

Vivarini (Bartolommeo).—B. Murano; D. after 1499; S. his brother; P. history and portraits. He was a younger brother of Antonio di Murano, but in signing his works, used the family name, Vivarini. The date of his birth is not known, but the latest of his pictures which exist is dated 1499. His works show that he was a man capable of improving the art to which the members of his family were devoted. In every respect they are in advance of those by his brother Antonio, as regards the grandeur of the figures and the arrangement of the draperies. The colouring is also rich and more powerful, and approaches that which became later the most distinctive characteristic of pictures by Venetian painters, as although he painted in tempera he produced almost the force and brilliancy of paintings in oil. One of B. Vivarini's most majestic figures is that of S. Augustine enthroned, now in the gallery of the Academy at Venice. He was contemporary with the Bellini of Venice. There is a "Virgin with the Child in her Arms," by this artist, in our National Gallery.

The following pictures attributed to Bartolommeo Vivarini have been sold by auction in London:

		£	s.	d.
Madonna and Child under a canopy, Bromley's sale	1863 ...	45	0	0
Madonna and Child in a portico, with fruits, from Bromley's Collection, Gladstone's sale ...	1875 ...	63	0	0

		£	s.	d.
Virgin and Child, Graham's sale ...	1886 ...	73	10	0
Death of the Virgin, 78in. by 65in., inscribed on the label, dated 1480, Graham's sale	1886 ...	220	10	0

Vivarini (Luigi).—*See* **Vivarini (Alvise).**

Vivien (Joseph).—B. Lyons, 1657; D. Bonn, 1734; S. Lebrun; P. portraits in pastels. This celebrated French painter in pastels went, while young, to Paris, and received advice from Lebrun. He was protected by Louis XIV., and painted the portraits of many of the great personages in Europe. Vivien was received into the "Académie" in 1701, and became, later, one of the Council. He was painter to the Electors of Bavaria and of Cologne. Among his best portraits is that of Fénelon, now in Paris. The drawing, colouring, and likeness were all excellent in Vivien's works, which are painted with great care and boldness. His son and pupil accompanied his father into Germany, and died at Brussels at the age of thirty.

Vleughels, Vleugels, or **Wleugels (Nicolas).**—B. Paris, 1664; D. Rome, 1732; S. his father and Pierre Mignard; P. history and genre. Nicolas Vleughels was the son of Philippe Vleughels. He went to Italy and was elected a member of the "Académie des Beaux Arts" at Paris in 1716. In 1724 he was appointed "Directeur" of the French School at Rome, a position which he occupied with great credit to himself. The King made him a Knight of the Order of S. Michael. He was very intimate with Watteau.

The composition and colouring in Nicolas Vleughels' works are somewhat Venetian, and like those of Paolo Veronese, but modified by the taste prevalent in France in his time. We have seen fans painted on vellum by Vleughels which were very beautiful and valuable.

Vleughels, Vleugels, or **Wleugels (Philippe).**—B. Antwerp, 1619; D. 1694; S. Cornelius Schut; P. history and portraits. The mother of this painter, Catherine Geerts, was related to Rubens, under whom Vleughels may have worked. He came to England in 1641, hoping to receive instruction from Van Dyck, who was dead when Philippe arrived. Philippe, therefore, went to Paris, where he settled, and was admitted into the "Académie" in 1663. His best works were his portraits.

Vlieger (Simon de).—B. Amsterdam, about 1612; D. ——; S. probably Van Goyen; P. landscapes, sea-pieces, and portraits.

Very little is known of the life of this artist, although he was one of the best painters of marine subjects among the Dutch artists, and the master who taught the younger Willem van de Velde his art (*see* the account of that painter). He is, however, mentioned in the accounts of the town of Delft for 1640-41, as having been paid 700 florins (a large amount in those days) for designs to be reproduced in tapestry; he also painted fine portraits of Admiral M. H. Tromp and Cornelis de Witte, which were engraved. Immerzeel cites a sea-piece by De Vlieger as having been disposed of at Linden van Slingeland's sale in Holland for £85. Elsewhere this artist's pictures have usually produced at sales from £10 to £30. The exceptions have been the following (the enormous rise in value in the case of the last two will be noted):

		£	s.	d.
View of Scheveningen, 33in. by 48in., Ansdell's sale	1770 ...	84	0	0
The Harbour at Scheveningen, Beckford's (Fonthill) sale	1802 ...	52	10	0
A harbour with boats, G. W. Taylor's sale	1823 ...	132	15	0
View of the Scheldt, Lord Radstock's sale	1826 ...	64	2	0
View of a Harbour, Duke of Bedford's sale	1827 ...	58	0	0
Scheveningen, Dudley's sale	1892 ...	766	0	0
Scheveningen, dated 1633	1894 ...	399	0	0

Vois or **Voys** (**Adriaan** or **Ary de**).—B. Leyden, 1641 (?); D. Leyden, 1698 (?); S. Knupfer of Utrecht and Van den Temple; P. history, genre, portraits, and landscapes. This artist approached very nearly, in his best works, those of Mieris, Metzu, and the other Dutch painters whose pictures are so highly finished. His pictures are rare, for, having married a woman who had a considerable fortune, he neglected art for some years. They usually produce good prices at sales, as many of them have now found a permanent place in public galleries. The following have been sold:

		£	s.	d.
Chasseur assis devant un arbre, Braamcamp's sale	1771 ...	100	0	0
Homme assis á une table, Vaudreuil's sale	1784 ...	85	0	0
Portrait de Pynacker, Vaudreuil's sale	1784 ...	80	0	0
The same picture, Tronchin's sale	1789 ...	46	0	0

		£	s.	d.
Tableau allegorique (a curious picture, relative to the money spent in Holland by Louis XIV. to obtain the support of certain Dutchmen), Lorez' sale	1804 ...	60	0	0
A woman presenting a goblet of wine	1827 ...	15	4	0
A toper holding a jug, Emmerson's sale	1829 ...	5	15	6
The Lover, 6¾in. by 5¾in., Lake's sale	1845 ...	42	0	0
A man and a woman with a fish, W. Wells's sale	1848 ...	4	10	0
Two peasants seated under an archway, the sea-shore seen in the background, Scarisbrick's sale ...	1861 ...	25	4	0
An officer in a cuirass and crimson velvet hat and feather, seated, smoking, Scarisbrick's sale ...	1861 ...	42	0	0
Le Jouer de Violon, Meffre's sale ...	1863 ...	6	0	0

Volaire or **Volère (Jacques).** — B. Nantes or Toulon; D. Naples, 1750; S. his father and Joseph Vernet; P. history, architecture, and marine views. The father of this artist was a native of Nantes, but was painter to the Arsenal at Toulon in 1682. When Joseph Vernet came to Toulon, he and the younger Volaire became intimate friends, and it is said that the latter assisted Vernet as regards the details of perspective and architecture in his pictures. Volaire went with Vernet to Bordeaux, Bayonne, and La Rochelle. They separated, when Vernet returned to Paris, and Volaire to Rome, where he painted naval engagements for the Emperor of Russia, and became a member of the Academy of S. Luke. After remaining some time in Rome, Volaire went to Naples, where he settled and died. It is probable that as Volaire painted much in the style of Vernet, many of the pictures attributed to the latter, especially those representing the coasts of Southern Italy, are by Volaire.

There are pictures by Jacques Volaire at Toulon. He had a brother or son André, who painted at Toulon in 1782.

Volterra (Daniello Ricciarelli, called **Daniello da).** — B. Volterra, about 1509; D. Rome, 4th April, 1566; S. Bazzi and Peruzzi; P. history. Probably no other artist had such advantages, while still a young student, as Ricciarelli. Besides working under Bazzi and Peruzzi, it is said that he had also advice

from Beccafumi, while later in life Pierino del Vaga and Michael Angelo also appreciated his great natural talents, and the last-named master conceived such a friendship for Ricciarelli that he not only assisted him in what he undertook, but recommended him to Pope Paul III., who appointed him superintendent of the works at the Vatican. It is therefore not wonderful that Ricciarelli became the most successful follower of Michael Angelo, and, as regarded colouring, he had the advantage of being on friendly terms with Sebastiano del Piombo, at Rome. Besides many other fine works, Ricciarelli's masterpiece, "The Descent from the Cross," in the Trinità de' Monti, still justifies the opinion of Nicolas Poussin that it was one of the four finest pictures in Rome, as regards composition, drawing, powerful expression, and even vigour of colouring.

Ricciarelli was so constantly employed on the execution of large works that easel pictures by him seldom appear at sales. The following have, however, been disposed of by auction in Paris or London since 1740:

			£	s.	d.
Portement de Croix, Carignan's sale	1742	...	210	0	0
The same picture, Tallard's sale ...	1756	...	100	0	0
La Vierge et l'Enfant Jesus, Zeuglier's sale	1788	...	5	0	0
The Entombment of Christ, Hankey's sale	1799	...	57	12	0
The same picture, De Belleville's sale	1825	...	94	12	0
The Descent from the Cross... ...	1847	...	210	0	0
The same picture, Lord Northwick's sale...	1859	...	18	18	0
The Entombment, Angerstein's sale	1883	...	52	10	0

Volterrano Giovane (Il).—*See* **Franceschini (Baldassare).**

Vorstermans or **Vostermans (Johannes).**—B. Bommel, 1643; D. probably in Poland, about 1699; S. Herman Saftleven: P. landscapes. He was the son of a portrait-painter, but studied at Utrecht under Saftleven. When sufficiently advanced as a painter he went to Paris, where he assumed the title of Baron, and lived so extravagantly that he was obliged to return to Holland, and when the French army approached Utrecht he moved to Nimeguen. There he became known to the Marquis de Bethune, for whom he painted scenes on the Rhine. He came to England and painted, for Charles II., a view of Windsor. He was, however, thrown into prison for debt, and after his

release was to have accompanied the English Ambassador to Constantinople, but, failing in that, went with the Marquis de Bethune to Poland, where he died.

Vorstermans' landscapes are singularly bright, as he used much ultramarine in painting them, and the figures are carefully finished. Pictures by him have been sold as follow:

		£	s.	d.
A pair of views in Flanders, Gott's sale	1810 ...	9	9	0
A view on the Rhine, Dent's sale ...	1827 ...	22	1	0
A view on the Rhine, Dent's sale ...	1827 ...	17	17	0
A frost-piece and the companion ...	1832 ...	3	15	0

Vos (De).—There have been at least five-and-twenty Flemish or Dutch artists of this name. Among them were the following painters:

Vos (A. de).—All that is known regarding this painter is that there are flower-pieces bearing his signature, and that at Samuel Rogers's sale, in 1856, a portrait of a gentleman, by him, realised £9 19s. 6d.

Vos (B. de).—Decamps mentions in his "Voyage Pittoresque" (Paris, 1769), a "Nativity of Jesus," by B. de Vos, as being then in the Church of S. Augustine at Antwerp. Nothing more is known regarding this painter.

Vos (Cornelis de), the elder.—B. Hulst, about 1585; D. 1651; S. David Remeeus; P. history and portraits. This artist was the son of a painter named Jan de Vos, and was received into the Guild of S. Luke at Antwerp in 1600, was a master in 1608, and Dean in 1619-20. He was the intimate friend of Van Dyck, who painted his portrait. His works are very much in the style of that master, and are to be found in all the great galleries of Europe. Cornelis married, on 17th May, 1617, Susanna Cock.

Portraits by this painter have been sold as follow:

		£	s.	d.
An old man, Calonne's sale	1795 ...	47	5	0
G. J. Vossius, Slade's sale	1801 ...	9	9	0
A portrait, Bryan's sale	1804 ...	6	6	0
Deux portraits d'homme, Le Roy d'Etiolles' sale	1864 ...	160	0	0
Portraits du peintre, de sa femme, et de leurs filles, Blaisel's sale ...	1870 ...	500	0	0
Portraits du Comte de Roos, et de sa femme, Blaisel's sale	1870 ...	260	0	0
Snyders and wife	1888 ...	265	0	0

Vos (Cornelis de), the younger.—He was not related to the elder Cornelis, but was received into the Guild of S. Luke at Antwerp as a master's son in 1633-34. His principal occupation was painting figures and accessories in pictures by other artists.

Vos (Jacob de).—B. Amsterdam, 3rd December, 1735; D. 28th January, 1833; S. ——; P. ——. The name of this De Vos, who lived to be ninety-seven years of age, is most known by the sale, in 1833, of the fine collection of pictures, drawings, and other works of art which he had formed. They produced above £10,000. Among the pictures was the famous Hobbema which was bought by the Baron van Brienen de Grootelindt for about £1000, and at whose sale in 1865, under the title of "Paysage de la Gueldre," it produced £360.

Vos (Jacob Jacobszoon de).—B. Amsterdam, 28th March, 1803. He was the son of Jacob Willemzoon de Vos, and was known as a collector and writer.

Vos (Jacob Willemzoon de).—B. Amsterdam, 5th December, 1774; D. Bloemendaal, near Haarlem, 23rd July, 1844; S.——: P.——. He was best known as a writer on art, and belonged to the same family as the elder Jacob.

Vos (Jan de).—This artist painted portraits in a good style at Antwerp in the middle of the seventeenth century. There is one by him in the Museum at Rotterdam.

Vos (Lambertus de).—B. Mechlin; admitted there into the Guild of S. Luke in 1563. He went to Constantinople, and executed, in 1574, a volume of drawings of "Oriental Costumes," which is in the Library at Bremen.

Vos (Marten de), the elder.—B. Antwerp, 1536; D. Antwerp, 1603; S. his father and F. Floris; P. history, hunts, and landscapes. After receiving his first instruction from his father, Pieter de Vos, he went to Italy, where he became the pupil and friend of Tintoretto. That great artist employed Marten de Vos to paint the landscapes in some of his pictures, and De Vos imitated Tintoretto in his drawing and the movement he gave to his figures. After his return from Italy to Antwerp, he was received into the Guild of S. Luke in 1558, and was Dean in 1572.

The works of Marten belong to the transition period of Flemish art, when it was powerfully affected by that of Italy, and may

often be recognised by the peculiar head-dresses he placed on the figures. They are very carefully executed, as regards composition, drawing, and colouring. In many of the churches of Antwerp and the other cities of Flanders there are examples of his skill in painting sacred subjects. His works became widely known, and the engravings from them, many of which are by the best engravers of his time, are very numerous. He marked his works with the initials of his names, but sometimes with a monkey and a fox, between which is "D figuravit."

Pictures by Marten de Vos seldom appear at auctions, but at Hay's sale in 1813, "The Banquet of Damocles" realised £6 15s.

Vos (Marten de), the younger.—B. Antwerp, 12th August, 1576; D. 1613; S. his father; P. history, etc. He was admitted into the Guild of S. Luke at Antwerp in 1607, but was inferior to his father as a painter.

Vos (Paulus de).—B. Antwerp, 1590; D. 1678; S. Van Hove and Remeeus; P. hunts and battles. He was the brother of the elder Cornelis de Vos, and there were other painters who bore the same Christian name. His works have much spirit and truth, although inferior to those by Snyders, to whom, however, they have been occasionally attributed. The animals he painted best were dogs and stags, and he generally introduced a fire or lake into his pictures. He was inscribed in the register of the Guild of S. Luke at Antwerp as a "franc-maître" in 1632-3, and Van Dyck painted his portrait. He painted many pictures for the Duc d'Aerschot, the King of Spain, and the Emperor of Germany.

Pictures by Paulus de Vos have been sold as follow:

		£	s.	d.
Dogs starting partridges, Bladen's sale	1775 ...	43	1	0
Dogs and a bear, Balme's sale ...	1823 ...	18	7	0
Chasse au cerf	1867 ...	130	0	0
The companion	1867 ...	110	0	0
Chasse à l'ours	1867 ...	240	0	0
Chasse au tigre	1867 ...	285	0	0
Chasse à l'ours	1867 ...	125	0	0
Chasse au sanglier	1867 ...	85	0	0
Chasse au sanglier	1875 ...	200	0	0
Chasse au taureau	1875 ...	100	0	0
Chasse aux chevreuils	1875 ...	120	0	0

The preceding nine at Salamanca's sales.

Vos (Pieter de), the younger.—B. Antwerp; D. Antwerp, after 1570; S.——; P. history, etc. He was the son of another Pieter de Vos, a painter, and was admitted as a "franc-maitre" into the Guild of S. Luke at Antwerp in 1560. Van Mander mentions him as a very good painter. Nagler says he was still alive in 1590.

Vos (Simon de).—B. Antwerp, 1603; D. Antwerp, 1676; S. Cornelis de Vos; P. history, hunts, and portraits. He is said to have been a son of a Hermanus de Vos, to have received his first instruction from Cornelis, and perhaps subsequently to have worked under Rubens. He was received into the Guild of S. Luke at Antwerp in 1620. Van Dyck painted his portrait, and his works may be compared with those of Rubens without suffering depreciation. Sir Joshua Reynolds praises highly the portraits of Simon de Vos. Simon was profoundly versed in the theory of his art. Pictures by him have been sold as follow:

		£	s.	d.
The Descent from the Cross... ...	1802 ...	19	8	6
The same subject	1803 ...	18	7	6
Portrait de l'Infante Isabella, De Rocheb's sale	1873 ...	630	0	0

Vos (Willem de), the younger.—B. Antwerp; D.——; S. his uncle; P. history. He was the son of Pieter de Vos. As Van Dyck painted his portrait among those of celebrated men, Willem must have been a good painter. Moreover, he was received into the Guild of S. Luke at Antwerp as "franc-maitre" in 1593, and was Dean in 1600.

Vosmaer or **Vosmeer**.—*See* **Wouters (Jakob)**.

Vostermans.—*See* **Vorstermans**.

Vouets (The).—There were three brothers, painters, of the name. Aubin and Claude were the brothers and pupils of the successful artist, Simon Vouet, whom they assisted in his large works, but neither gained any separate distinction.

Vouet (Simon).—B. Paris, 1590; D. 1649; S. his father; history and portraits. Perhaps no other painter has been more fortunate as Simon Vouet throughout life. He had unquestionably great natural talents, for he was the son of Laurent Vouet, a second-rate artist, yet he became a clever designer and good colourist, and was only defe tive in the management of light and shade and in perspective. At the early age of fourteen he ca

to England, and painted some portraits while here. He went next with the French Ambassador to Constantinople, where he also found employment. On his return he visited Venice and Rome, about 1613. In the latter city he was employed by Pope Urban, protected by the Dorias, and named Prince of the Academy of S. Luke in 1624. Vouet remained in Italy from 1612 to 1627. Louis XIII. recalled him to France, appointed him first painter to the king, and himself took lessons in drawing from him.

While in Rome, Vouet was the fortunate rival of Domenichino and Guido, owing to the protection of powerful patrons. He was employed to decorate churches, but one of his best pictures was a portrait of Cardinal Barberini, which was engraved by Claude Mellan. In 1620 Vouet was at Genoa, and painted for the Doria family a Christ on the Cross, which still adorns the Church of S. Ambrogio. He married at Rome, about 1625, Virginia da Vezzo, who was a clever painter in pastel. The number and extent of the works Vouet produced, both for the king and for Cardinal Richelieu, was prodigious, but they have not ensured him lasting celebrity, for to complete so many he was obliged to trust to his extraordinary facility in both composition and painting. Also, he died when fifty-nine, worn out with disease and overwork, to which it is said that jealousy of Nicolas Poussin added additional misery.

Simon Vouet certainly contributed to introducing into France what may be termed the grand style of Italian art; and that, besides many others, such painters as Le Sueur, Lebrun, and Mignard acquired much of their skill as painters while in his school, is alone a sufficient answer to those who have criticised severely some of his hasty productions. His two daughters married the engravers Tortebat and Dorigny, who reproduced many of the works of their father-in-law.

Easel pictures by Simon Vouet seldom appear at auctions, but those few of little importance have been sold for about £1 each.

Voys.—*See* **Vois.**

Vrancx.—*See* **Franck (Sebastien).**

Vriendt (De).—*See* **Floris.**

Vries (De).—There were at least a dozen Dutch painters of this name. The best were:

Vries (Adriaan de), the younger.—B. Amsterdam, about [illegible]. D.——; S.——; P. portraits. Little is known regarding

this painter, whose portraits are said to have been praised by Rubens and Van Dyck. He came to Paris strongly recommended by Peiresce, and painted in France the portraits of many distinguished persons. An Adriaan de Vries was received as a "franc-maître" into the Guild at Antwerp in 1634-35. It is thought that he was the same artist, and at Dresden is a portrait signed "A. de Vries, A° 1639."

Vries (Jan Reynier de).—B. Haarlem; D. about 1657; S. ——; P. landscapes, portraits, etc. Very little is known about this artist, who painted some excellent landscapes in the same style as those by Waterloo and J. Ruisdael. In some of them the figures are by Lingelbach or Asselyn. There are many good pictures by him in the Dutch galleries. Those which have been offered at auctions have been sold for the following prices:

		£	s.	d.
View of a village, Beckford's (Font-hill) sale	1802 ...	4	14	6
Woody landscape, with figures, W. Porter's sale	1803 ...	12	12	0
The companion, W. Porter's sale ...	1803 ...	12	1	6
Landscape, with a winding road ...	1827 ...	19	19	6
Woody landscape, with cottage ...	1828 ...	8	8	0
Small woody landscape, Lord Gwydir's sale	1829 ...	8	8	0
Figures with sheep in a road ...	1833 ...	7	15	0
Upright landscape, wood, peasants on a road, from Tong Castle ...	1856 ...	113	8	0
Pool of water, peasants reposing, from Tong Castle	1856 ...	107	2	0
Upright landscape, ruined building and figures, Scarisbrick's sale ...	1861 ...	6	6	0
Landscape, with building and figures, Burdon's sale	1862 ...	22	1	0
A wooded sandbank, Allnutt's sale...	1863 ...	10	10	0

Vroom.—There were at least seven Dutch and Flem painters of this name, of whom the most celebrated was:

Vroom (Hendrick Cornelissen).—B. Haarlem, 1566; Haarlem, 1640; S. his father and Cornelis Hendricksen; P. la scapes, sacred subjects and sea-pieces. This painter was the of a sculptor and potter. His father dying when Vroom was y young, his mother married Hendricksen, a painter on china, taught Vroom the rudiments of his art. Vroom at first pai views of towns, and lived at Rotterdam some time. He wer

Spain and Italy and stayed two years in Rome, where he was employed by Cardinal de' Medici. While there he was on intimate terms with Paul Bril, and profited by that master's advice. From Rome Vroom went to Milan, Genoa, Turin, and Venice, and returned through Paris to Haarlem. There he painted a number of devotional subjects, and embarked with them for Spain, but was shipwrecked on the coast of Portugal. He lived in that country for some time, and painted marine subjects, to which also he devoted all his time after his return to Haarlem.

The Earl of Nottingham having ordered from Frans Speering, of Delft, the famous manufacturer of tapestry, a suite representing the Defeat of the Spanish Armada, Speering employed Vroom to make the necessary designs. That caused Vroom to visit England, and while here Isaac Oliver painted his portrait. In connection with these famous tapestries, it may be stated that the portraits of the principal personages engaged in the actions were probably painted by some other artist than Vroom. (Vroom on leaving England returned to Haarlem.) The tapestries, which adorned the walls of the old House of Lords, were destroyed when the Houses of Parliament were burned in 1834, but they had been engraved by John Pine, whose work was published in 1739.

Vroom left two sons—Cornelis, a landscape-painter, who died in 1661, and Frederick, an historical painter and architect, who died in 1667.

There are many curious paintings by Vroom in the museums of Holland, among others at Haarlem being one of "The Arrival of the Earl of Leicester at Flushing in 1586." (*See also* **Marinas.**)

Waal.—*See* **Wael.**

Wach (Karl Wilhelm).—B. Berlin, 1787; D. Berlin, 25th November, 1845; S. Kretzschmar; P. history and portraits. He served as an officer in the War of Independence, in 1813. After the Peace he went to Paris, and studied under Gros and David; in 1817 went to Italy, where he joined the neo-German school of artists. On his return to Berlin he opened a school that was much attended by younger painters. He was also largely employed as a portrait-painter. Wach devoted much time to the study of the chemistry of colours and varnishes, and was a professor of the Berlin Academy. His principal pictures are at Berlin. Among them was, in the Raczynski Collection, a portrait of Cornelius, the painter.

Wael or **Waal** (**De**).—There were several Flemish painters of this name, but of the lives of some of them very little is known.

Wael or **Waal** (**Antonius de**).—A painter of this name, who was a pupil of Jan van Dalen, was admitted as such into the Guild of S. Luke at Antwerp in 1552, and became a master in 1561. Also there was another Antonius, who was working at Rome about 1675, and painted the figures in landscapes by Torreggiano.

Wael or **Waal** (**Cornelis de**).—B. probably 1594; D. after 1665; S. his father; P. history, battles, and animals. This Cornelis was the son of Jan de Wael the younger. He was employed by Philip III. and the Duc d'Aerschot, and accompanied his brother Lucas to Italy. He resided for a long time at Genoa, and, according to some writers, died there. In that case there was another Cornelis, whose debt at the time of his death is entered in the "Liggeren" at Antwerp in 1661-62.

There are pictures by Cornelis de Wael at Vienna, Nantes, and Genoa. They are rich in composition and are painted with much spirit. He executed also a great many excellent etchings.

Wael or **Waal** (**Jan de**), the younger.—B. Antwerp, 1558; D. Antwerp, 1633; S. Francis Franck the elder; P. history. He was the son of Cornelis de Wael, of Antwerp, who was a dealer in hardware. He was married at Antwerp on 11th September 1588, admitted into the Guild of S. Luke at Antwerp in 1589, and was Dean in 1594. When at Genoa Van Dyck lived with Jan de Wael, whose portrait he engraved. There was, however, another Jan de Wael, who in 1556 was inscribed as a master in the Guild of S. Luke at Antwerp.

Pictures by Jan de Wael the younger are in the museums of Amsterdam, Berlin, and Florence, and others are at Genoa. There are also spirited etchings by him.

Wael or **Waal** (**Lucas de**).—B. Antwerp, 1593; D. 1661; his father and Jan Breughel; P. landscapes, battles, etc. He was the son of Jan de Wael the younger, and was inscribed as such in the Guild of S. Luke at Antwerp in 1627-28. He went while young to France and Italy, lived for many years at Genoa, and painted some fine pictures.

Wael or **Waal** (**Philippe de**).—This painter was inscribed in 1647-48 as the son of a master in the register of the Guild of S. Luke at Antwerp, and Van Dyck engraved his portrait.

Wageman (Thomas Charles).—B. 1787; D. 20th June, 1863; S.——; P. portraits. This artist painted many portraits of eminent actors in character, both large and in miniature. Between 1816 and 1857 he exhibited fifty-six portraits at the Royal Academy, one at the British Institution, and sixteen in Suffolk Street. He was appointed portrait-painter to the King of Holland.

Wagner.—*See* **Kulmbach.**

Waldeck (Johann Friedrich Maximilian).—B. Vienna, 1766; D. Paris, 1875; S. Vien, David, and Prud'hon; P. antiquities, &c. The life of this artist was a very remarkable one. In 1785 he took part in a voyage of discovery to South Africa. In 1794 he was a volunteer in the French army of Italy. He next went again to South Africa, and in 1819 to Chili and Guatemala. He was in London three years later, and drew the illustrations for Del Roo's work on "The Ruins of Palenque." In 1866, when 100 years of age, he painted two pictures, one of Grecian and Roman and another of Mexican antiquities. Waldeck died in Paris in his 110th year.

Waldorp (Antonie).—B. Huis-in't-Bosch, near The Hague, 1803; D. Amsterdam, 12th Oct., 1866; S. Brickenheimer; P. theatrical scenes, views, sea-pieces, churches, domestic scenes, and portraits. Waldorp worked at first at theatrical decorations. In 1833 he went to France, and travelled in Germany and Belgium. From about that time he devoted himself to painting the subjects which made him known, and he became a very distinguished painter of the modern Dutch school. His best pictures are sea-pieces, in which the state of the atmosphere is remarkably well represented, while the shipping is accurately drawn and correctly placed. In his other pictures he was also often very successful. Waldorp was a member of the Institute of the Netherlands, received from William II. the Order of the Lion, and from the King of the Belgians the Order of Leopold. At Pauwels's sale at Messrs. Christie's in 1880, "A Calm, with State Barge Saluting," by Waldorp, was sold for £273.

Wale (Samuel).—B. London or Yarmouth; D. London, 1786; S.——; P. decorative pictures. Wale began life as an engraver, and studied in S. Martin's Lane Academy, and painted decorative pictures in the style of Hayman. He was largely employed in designing illustrations for booksellers. On the establishment of

the Royal Academy, Wale was one of the foundation members, and the first Professor of Perspective, which he understood thoroughly. After the death of Wilson, he was also appointed Librarian, and retained those appointments up to his death. There were pictures by Wale in Bethlehem, Christ's, and the Foundling Hospitals. He exhibited between 1760 and 1778 fourteen pictures, classed as "historical," at the Society of Arts, and the same number at the Royal Academy.

Walker (Elizabeth).—B. London, 1800; D. London, 1876: S. G. Clint; P. miniatures. This lady was a daughter of S. W. Reynolds, the mezzotint engraver. She married W. Walker, the Scotch engraver, and studied engraving under T. G. Lupton. Among other things, she engraved her own portrait after Opie. Subsequently she devoted her time to studying painting in miniature under Clint, and became herself so skilful that she was appointed miniature-painter to William IV. Between 1846 and 1850 she exhibited seven miniatures at the Royal Academy.

Walker (Frederick).—B. London, 24th May, 1840; D. S. Fillans, Perthshire, 5th June, 1875; S. Royal Academy and Whymper; P. domestic scenes and landscapes. Walker studied much at the British Museum, then under an architect named Baker, and at Leigh's, in Newman Street. He next entered the schools of the Royal Academy, and learned under J. W. Whymper to draw on wood. The first things that led to his being widely known were what he drew for *Once a Week* and for the *Cornhill Magazine*: he also worked for *Good Words* and *Sunday at Home*. In 1864 Walker was elected an Associate of the Society of Painters in Water-colours: he became a full member in 1866, and an Associate of the Royal Academy in 1871.

Frederick Walker painted both in oils and in water-colours, but his high reputation was gained principally by his works in the latter medium. His figures are graceful yet true, and his colouring and handling broad and very effective. At the Paris Exhibition of 1867 he gained a medal for water-colour drawings. Walker was buried in Cookham Church, in which his brother artists erected a tablet to his memory. He exhibited between 1863 and 1872 eight landscapes at the Royal Academy.

The high prices paid for pictures and drawings by Frederick Walker from 1865 till his death have since increased very considerably, and there is at present no sign of his works being less eagerly sought for. The following are pictures in oils:

		£	s.	d.
The Old Gate, Benson's sale... ...	1874 ...	1050	0	0
The Mushroom Gatherers	1875 ...	378	0	0
The Old Gate (studies in oils) ...	1875 ...	215	0	0
Composition, two figures	1875 ...	10	10	0
Boy Fishing	1875 ...	110	5	0
Scene in Algiers (or Torquay?) ...	1875 ...	92	0	0
Landscape in Somerset	1875 ...	57	15	0
The preceding six at Walker's executors' sale.				
Man Goeth Forth, 17in. by 24½in., Stewart's sale	1881 ...	420	0	0
The Lost Path, Lyon's sale	1883 ...	357	0	0
The Bathers, 1867, with copyright, Graham's sale	1886 ...	2625	0	0
The Sunny Thames, Graham's sale...	1886 ...	1218	0	0
The Vagrants, etched by Waltner, Graham's sale	1886 ...	1858	0	0
The Right of Way, Hill's sale ...	1889 ...	997	0	0

Water-colours by Fred. Walker have been sold as follow:

		£	s.	d.
The Fish-shop, 8in. by 12in., Knowles's sale	1865 ...	232	10	0
Springtime, 4in. by 5in.	1865 ...	57	15	0
The Postman, 9½in. by 12½in. ...	1865 ...	78	15	0
The Musicians, Tucker's sale ...	1869 ...	89	5	0
The Well-sinkers (bought in) ...	1870 ...	162	15	0
The Musicians, Rennie's sale ...	1870 ...	90	6	0
The Spring of Life, Burnett's sale ...	1872 ...	101	17	0
The Peep-show...	1873 ...	162	15	0
The Vagrants	1873 ...	71	8	0
The Postman, 9¾in. by 12¾in., Heugh's sale	1875 ...	63	0	0
The Sisters, 9in. by 14in.	1875 ...	252	0	0
The Governess (bought in)	1875 ...	177	9	0
Reading, oval (bought in)	1875 ...	99	15	0
Our Village	1875 ...	278	5	0
The Music Lesson	1875 ...	225	15	0
Summer Afternoon	1875 ...	168	0	0
The preceding six at Mackinlay's sale.				
Street, Cookham, geese, 9¾in. by 13¾in., Leaf's sale	1875 ...	472	10	0
A New Boy, Quilter's sale	1875 ...	210	0	0
A scene in Algiers, Walker's executors' sale	1875 ...	94	10	0
The Harbour of Refuge, Walker's executors' sale	1875 ...	210	0	0

		£	s.	d.
Figures on terrace, Harbour of Refuge, Walker's executors' sale	1875 ...	378	0	0
The Pet Lamb, Cranston's sale ...	1876 ...	105	0	0
The Fish-shop, 8in. by 12in., Knowles's sale	1877 ...	225	15	0
The Rainbow	1879 ...	231	0	0
The Governess	1879 ...	99	15	0
The Music Lesson	1879 ...	136	10	0
Algerian Coast...	1879 ...	73	10	0
The preceding four at Pritchard's sale.				
The Fireside, 10in. by 14in., Stewart's sale	1881 ...	383	5	0
The Introduction, Murrieta's sale ...	1883 ...	162	15	0
Going to School, Murrieta's sale ...	1883 ...	231	0	0
Street, Cookham, geese and figures, 9¾in. by 13¾in. (see 1875), Addington's sale	1886 ...	903	0	0
The Lilies, lady watering flowers, 12in. by 16in., Graham's sale ...	1886 ...	1365	0	0
Stobhall Garden, lady seated with dog, 18in. by 12in., Graham's sale	1886 ...	567	0	0
Philip in Church, Dalziel's sale ...	1886 ...	550	0	0
Strange Faces, Dalziel's sale...	1886 ...	115	0	0
Refreshment, Dalziel's sale	1886 ...	105	0	0
Rainy day, Cookham, Greig's sale ...	1887 ...	310	0	0
Spring, Leech's sale	1887 ...	2000	0	0
Summer, Leech's sale	1887 ...	500	0	0
Autumn, Leech's sale...	1887 ...	1000	0	0
The Wayfarers, Leech's sale... ...	1887 ...	700	0	0
Fisherman and Gillie, Glen Spaen, Leech's sale	1887 ...	720	0	0
Beehives, Turner's sale	1888 ...	205	0	0
The First Swallow, Valpy's sale ...	1888 ...	240	0	0
Curiosity, Holdsworth's sale (bought in)	1889 ...	194	0	0
Curiosity, Holdsworth's sale ...	1891 ...	178	0	0
Fishmonger's shop	1892 ...	630	0	0
Marlow Ferry	1892 ...	1170	0	0
Coaching and Cabbage	1892 ...	273	0	0
The Chaplain's Daughter, Forster's sale	1894 ...	320	0	0
The Rescue, Prance's sale	1894 ...	241	0	0
Fisherman and Gillie	1895 ...	451	0	0

Walker (Robert).—B. ——; D. London, 1658; S. ——; P. portraits. This English portrait-painter, who was contem-

porary with Van Dyck, appears to have profited by studying that master's works, and, after the accession of Cromwell to power, occupied in relation to the chiefs of the Commonwealth the same position as Van Dyck had done before to Charles and his adherents. Walker painted, not only Cromwell several times, but also Ireton, Lambert, Waller, and even Monk. His portraits may be known by the lightness with which they are painted, the reddish strokes about the eyes and nose, and the brownness of the shadows in the flesh. He also often introduced a green curtain into them. They are said to have been generally good likenesses, and Evelyn thought that the best likeness of Cromwell was that by Walker, in which the Protector's son Richard is tying his sash, and which was engraved by Lombart.

Portraits by Robert Walker have been sold at the following prices:

		£	s.	d.
Cornet Joyce, Goodhall's sale ...	1772 ...	4	10	6
Oliver Cromwell, Lord Lansdowne's sale	1806 ...	6	6	0
Evelyn, G. W. Taylor's sale... ...	1823 ...	108	5	0
Lord William Russell when a youth, G. W. Taylor's sale	1823 ...	16	16	0
His own portrait, Graves's sale ...	1827 ...	5	5	0
Evelyn, Taylor's sale	1832 ...	25	4	0
Speaker Lenthall, seated in his robes, Lenthall's sale	1833 ...	22	1	0
Charles I. in armour, hand on helmet, Sir H. St. Paul's sale	1859 ...	38	0	0
Secretary Thurlow, Lord Northwick's sale	1859 ...	2	5	0
Cromwell in armour, Lord Northwick's sale...	1859 ...	2	2	0

Walschappelle [not Waltskappelle] (**Jacob**). — B. ——; D. ——; S. ——; P. fruit and flowers. Although this artist executed some admirable pictures of fruit and flowers, in the style of those by Jan Davidsz de Heem, all that is known of his life is that he was painting at Amsterdam from before 1667 up to 1717-18.

There is a beautiful example of his art in the Museum at Berlin, and another, which still retains his signature, in our National Gallery. Probably his other pictures are among the victims in various galleries of the cupidity of the French dealers of the last century, who systematically effaced the signatures on pictures by painters not known in France, and substituted the

names of those whose works were in demand, as in this case that of De Heem.

Walton (Parry).—B. ——; D. London, about 1700; S. Robert Walker; P. still-life. This artist was principally employed in restoring pictures by older masters, and repaired Rubens's ceiling at Whitehall Chapel, for doing which he was paid £212. He knew well the pictures by masters of the Italian School, and was Keeper of the Pictures to James II. His son succeeded him in that post, but was only known as a copyist.

Waltskappelle.—*See* **Walschappelle.**

Wappers (Gustave).—B. Antwerp, 23rd August, 1803; D. Paris, 6th December, 1874; S. Van Heyrens and Matthew van Bree; P. history. After studying at the Academy of Antwerp, Wappers went to Paris, where he followed the romantic school, but endeavoured to combine its inspirations with the National Flemish school as represented by Rubens. The first result of his labour, on his return to Belgium, was the fine work "The Self-devotion of the Burgomeester of Leyden." Wappers took an active part in the Revolution in Belgium in 1830, and was subsequently appointed, in 1847, chief painter to King Leopold, and created a baron. He painted for King Louis Philippe "The Defence of the Isle of Rhodes by the Knights of S. John." The picture is now at Versailles. For Queen Victoria he painted "The Procession of the Fishermen's Guild," and on this account received a silver vase bearing the inscription "Presented by Victoria R. and H.R.H. Prince Albert to Gustavus Wappers." He received also other commissions from Royal personages, and on his visiting Paris, in 1855, was made an officer of the Legion of Honour, and also of the Belgian order of Leopold.

Wappers was appointed Director of the Academy at Antwerp in 1846, but resigned that post in 1853. He may be said to have been one of the most talented founders of the modern Belgian school of painters. As he was so constantly employed on large works, easel pictures by him are seldom offered at auctions.

Ward.—About thirty artists of this name have exhibited their works in London. Among the painters the most generally known have been:

Ward (Edward Matthew).—B. Pimlico, London, 1816; D. Windsor, 15th January, 1879; S. Royal Academy; P. history. The mother of this artist was the sister of the authors James and

Horace Smith, and among his early successful productions were the illustrations to the "Rejected Addresses." In 1835 Ward entered the schools of the Royal Academy. In 1836 he went to Rome, where he studied in the Academy of S. Luke, and was awarded, in 1838, a silver medal for an historical composition. After studying for three years in Italy, Ward went to Munich, and worked at painting in fresco under Cornelius. He returned to England, and exhibited at the Royal Academy, in 1839, his picture of "Cimabue and Giotto." From that time he was a large contributor to exhibitions in London, having, between 1834 and 1877, shown, of works classed as "historical," eighty-six at the Royal Academy, sixteen at the British Institution, and eleven in Suffolk Street, the principal of which are given in the list of sales.

In 1853 Ward received instructions from the Fine Arts Commissioners to paint eight pictures for the corridor of the House of Commons. Four of them were executed in oil; but that medium not producing a good effect, they were repeated in fresco, which soon began to decay. Of these pictures the finest were, undoubtedly, "The Execution of Montrose" and "The Last Sleep of Argyll," both of which Ward repeated in oil more than once. Ward also made designs for tapestry. He was elected an Associate of the Academy in 1846 and a full member in 1855. Ill health, probably caused by over-exertion, gradually affected his mind, and Ward died by his own hand, at Windsor, on the 15th January, 1879. Ward's works will always be admired for the grandeur with which the subjects are treated, and the richness and general effect of the composition; but his execution was hard and heavy, and his colouring opaque, with a tendency to yellowness and blackness.

Taking a list of nearly a hundred pictures by E. M. Ward which have been sold by auction in London since 1850, the prices have varied from £12 12s. for a sketch of "Napoleon in Prison," at Fairrie's sale in 1861, to £1753 10s., paid for "The Last Sleep of Argyll," at Bagnall's sale in 1872. The following produced £200 and upwards:

		£	s.	d.
The Fire of London (bought in) ...	1852 ...	210	0	0
The same subject (bought in), Fripp's sale	1855 ...	304	10	0
Lear and Cordelia, Mackenzie's sale	1859 ...	304	10	0
The Disgrace of Clarendon, Lord Northwick's sale	1859 ...	845	0	0

		£	s.	d.
The Last Sleep of Argyll, Gambart's sale	1861 ...	267	17	0
Whitehall, time of Charles II., 40in. by 38in., Agnew's sale	1861 ...	273	0	0
The Fall of Clarendon, 27in. by 36in. (bought in), Agnew's sale ...	1861 ...	425	0	0
Highgate Fields during the Fire of London, 48½in. by 76in. (bought in), Knowles's sale	1862 ...	567	0	0
John Gilpin (replica), Maling's sale...	1863 ...	210	0	0
Hogarth's Studio, the Foundlings and Captain Coram's portrait (bought in), Dunbar's sale	1864 ...	682	0	0
Marie Antoinette Parting from the Dauphin (bought in), Morby's sale	1864 ...	824	5	0
Charlotte Corday and her portrait, 20in. by 23¼in. (bought in), Wallis's sale	1865 ...	462	0	0
Execution of Montrose (bought in), Winter Exhibition sale	1865 ...	393	15	0
Hogarth's Studio (see 1864), Dunbar's sale	1866 ...	504	0	0
Marie Antoinette and the Dauphin, Koch's sale	1866 ...	210	0	0
The Disgrace of Clarendon, Bigly's sale	1868 ...	316	0	0
Jeanie Deans and Argyll (bought in), Morby's sale	1868 ...	472	10	0
Antoinette and the Dauphin, Graham's sale	1868 ...	346	10	0
Amy Robsart and Leicester, Webb's sale	1868 ...	205	16	0
The Execution of Montrose (bought in), Bagnall's sale	1872 ...	1375	10	0
The Last Sleep of Argyll, Bagnall's sale	1872 ...	1753	10	0
Grinling Gibbons Introduced at Court, 33½in. by 39in. (bought in), Pender's sale	1873 ...	304	15	0
The Last Sleep of Argyll, 14½in. by 17in., Pender's sale	1873 ...	315	0	0
The Last Scene in the Life of Montrose (bought in), Coulson's sale...	1873 ...	294	0	0
Goldsmith Turned Doctor, 38in. by 40in. (bought in), Dixon's sale...	1873 ...	336	0	0
Dr. Johnson and Goldsmith, 30in. by 25in., Montefiore's sale	1874 ...	472	10	0

		£	s.	d.
Highgate Fields during the Fire of London, 48½in. by 76in. (see 1862), Barker's sale	1875 ...	493	10	0
The Last Sleep of Argyll, 58in. by 66in., engraved, Mendel's sale	1875 ...	840	0	0
The Last Scene in the Life of Montrose (see 1877), engraved, Mendel's sale	1875 ...	840	0	0
Charles II. and Lady Russell, Wallis' sale	1876 ...	519	15	0
Same subject, 50½in. by 59½in., Grant's sale	1877 ...	840	0	0
The Last Sleep of Argyll, 57in. by 65½in., Grant's sale	1877 ...	945	0	0
The Last Scene in the Life of Montrose, 56in. by 64½in., Grant's sale	1877 ...	840	0	0
Josephine Signing Divorce, 61¾in. by 65¼in., Grant's sale	1877 ...	997	10	0
Arrest of Lady Lisle, Fox's sale ...	1877 ...	472	10	0
Dr. Johnson at Lord Chesterfield's, Fox's sale	1877 ...	535	10	0
Marie Antoinette, 30in. by 25in., Brooks' sale	1879 ...	378	0	0
The South Sea Bubble, 20in. by 29½in., Brooks' sale	1879 ...	399	0	0
The Last Sleep of Argyll, 31in. by 36in., Fleming's sale	1879 ...	231	0	0
Parting of Marie Antoinette and the Dauphin, 48in. by 68in., Arden's sale	1879 ...	997	10	0
Anne Boleyn at the Tower, E. M. Ward's executors' sale	1879 ...	272	10	0
Ante-chamber at Whitehall (bought in), Montague's sale	1879 ...	945	0	0
Marie Antoinette and Fouquier Tinville, Williams' sale	1880 ...	252	0	0
Charlotte Corday, Williams' sale ...	1880 ...	325	10	0
The Fall of Clarendon (small), Williams' sale	1880 ...	200	0	0
Return of Louis XVI. from Varennes, 43in. by 51in., Hermon's sale ...	1882 ...	315	10	0
Judge Jeffreys and John Baxter, Brooke's sale	1882 ...	399	0	0
Parting of Marie Antoinette from her Son, Bolckow's sale	1891 ...	210	0	0

Of E. M. Ward's water-colours that have been sold, we may cite the following:

		£	s.	d.
The Last Sleep of Argyll, Fairrie's sale	1861 ...	215	5	0
Young Jessica, from Moore's Poems, White's sale	1862 ...	36	15	0
The Arrest of Lady Lisle, Reid's sale	1865 ...	121	16	0
The Last Sleep of Argyll, 12½in. by 14½in., Knowles' sale	1865 ...	263	11	0
Scene from Goldsmith's "Traveller," Tiffin's sale	1877 ...	115	10	0
The Royal Family of France in the Temple, 15in. by 15½in., Fleming's sale	1879 ...	100	16	0

Ward (James).—B. Thames Street, London, 23rd October, 1769; D. Cheshunt, 23rd November, 1859; S. Morland; P. animals and landscapes. James Ward, who became one of the greatest painters of animals which England has produced, was originally an engraver. He had amused himself by painting, and probably learned it from George Morland, whose sister, Maria Morland, was the wife of William Ward, the celebrated engraver, brother of James (who learned to engrave from him). James Ward was already thirty-five years of age when he abandoned engraving, and devoted his whole time to painting animals. His early works resemble those of Morland, and some of them were even engraved and published as being by that painter. Ward, however, studied anatomy under Brooks, and was able to produce works which Morland could not have undertaken with any chance of success. He was also an excellent landscape-painter. His success as a painter of portraits of bulls and horses was so great that it is said he frequently earned from £50 to £70 a day by such work.

Strange to say, however, the persons in authority early in the present century neglected native talent so completely, that Ward's picture of "Gordale Scar, with a Group of Cattle," which Lord Ribblesdale presented to the British Museum with a view to its being transferred to the National Gallery whenever one was erected, was rolled up and consigned to a cellar until 1858, when it was returned to Lord Ribblesdale. Ward's "Triumph of the Duke of Wellington," painted about 1817, for which the Trustees of the British Institution awarded him 1000 guineas, and which was presented to Chelsea Hospital, was, by order of a governor of that institution, stowed away in a lumber-room, where it remained

for years. Fortunately, such barbarism is now not so common as it was then, and the £1500 paid for Ward's picture known as "The Bull Family," which now adorns the National Gallery, proves that a better taste prevails. It is, however, a curious fact that although it has been often asserted that Ward painted this picture in 1821, in rivalry with the famous "Young Bull," by Paul Potter, now at The Hague, Ward, in reality, never saw Paul Potter's picture.

James Ward was elected an Associate of the Royal Academy in 1807, and a full member in 1811. He exhibited, between 1790 and 1855, of pictures classed as "animals," two at the Society of Arts, 298 at the Royal Academy, ninety-one at the British Institution, and nine in Suffolk Street. The word "animals" is not, however, strictly correct, for Ward painted also pictures of rural life and landscapes. He continued to work indefatigably at his profession until his eighty-sixth year, when an attack of paralysis obliged him to remain idle till the end of his life. As an engraver James Ward was not less eminent than as a painter, and before his death he presented to the British Museum a complete set of impressions, in their different states, of all the plates he had engraved. They amount in all to 300 prints.

James Ward was father-in-law to Jackson the painter, and father of G. R. Ward the engraver, whose daughter married E. M. Ward the Royal Academician.

Pictures by James Ward have been sold as follow:

		£	s.	d.
The Industrious Cottagers, Ward's sale	1807 ...	12	12	0
Landscape, sheep-washing, Fitzherbert's sale	1811 ...	120	15	0
Team frightened, Webb's sale ...	1826 ...	94	10	0
View on the Coast, Lord de Tabley's sale	1827 ...	106	1	0
The Lake and Lower Tabley Park, Lord de Tabley's sale	1827 ...	199	10	0
Fall of Phaeton, Lord de Tabley's sale	1827 ...	105	0	0
The Young Bull (small), Broderip's sale	1859 ...	27	6	0
Interior, with cows, Wells's (Redleaf) sale	1860 ...	72	9	0
Harlech Castle (bought in), Corbett's sale	1872 ...	294	0	0
Stable, donkey and goat, Fox's sale	1877 ...	97	13	0
The Intruder, Vernon's sale... ...	1877 ...	76	13	0

		£	s.	d.
Harlech Castle, Ward's sale ...	1881 ...	115	10	0
Interior of shed, cows, calf, sheep, and goats, Hoare's sale	1883 ...	89	5	0
Farmyard, grey horse, donkeys, and pigs, Hoare's sale	1883 ...	78	15	0
Huntsman and hounds, Angerstein's sale	1883 ...	109	4	0
Gipsies, 35in. by 27in., Knighton's sale	1885 ...	84	0	0

Warren (Henry).—B. London, 24th September, 1784; D. London, 18th December, 1879; S. Royal Academy; P. history, domestic scenes, and landscapes. Warren showed an early taste for art, and began his career by studying sculpture under Nollekens. In 1818 he entered the schools of the Royal Academy, and abandoned sculpture for painting. Of his earliest pictures, which were in oil, he exhibited several at the Royal Academy. He, however, in 1835, joined the New Society of Painters in Water-colours, of which he afterwards became the President. From that time Warren worked almost exclusively in water-colours, and attained a high rank as an artist in that branch of art. He also designed illustrations for "A Winter's Tale," Lockhart's "Spanish Ballads," Wordsworth's "Pastoral Poems," and Moore's "Paradise and the Peri." He became likewise known as the author of an antiquarian work on the River Ravensbourne, in Kent, "Essays on Art," and two little books—"Notes on Notes" and "Hints on Tints," etc. He was one of the Royal Commissioners for the Paris Exhibition in 1855, and was also employed at the Exhibition of 1862. Warren was a Knight of the Order of Leopold, and a member of several foreign Art societies. Between 1823 and 1839 he exhibited seven works at the Royal Academy, three at the British Institution, and nine in Suffolk Street (some of them probably in oils).

At Bicknell's sale in 1863, "Rebecca at the Well," by Henry Warren, produced £157 10s.

Wateau.—*See* **Watteau (Jean Antoine).**

Waterloo (Antoni).—B. Utrecht, end of the sixteenth century; D. Utrecht, probably 1679; S. ——; P. landscapes. Although most generally known as an engraver, Antoni Waterloo painted some excellent landscapes, many of them being little inferior to the works of Ruisdael and Hobbema. The stems of the trees in his pictures are usually of a light colour, with warm sunlight shining between them. The foliage is painted with

sharpness and much solidity ; as to the colouring, it appears to have been very simple, the greens consisting principally of ochre tinted with white and blue. There are often heavy clouds in the skies. As a figure-painter, Waterloo was not very skilful, and he employed Weenix and Adriaan van de Velde to insert animals and figures in his landscapes. It is probable that Waterloo's signature has been erased from some of his best pictures in order that they might be sold under names of other painters.

Although formerly Waterloo's pictures seldom produced much money at auctions, of late years a few have been sold at rather high prices: consequently, those paid for his works early in this century are interesting.

		£	s.	d.
Landscape	1802 ...	3	0	0
Small landscape	1802 ...	4	14	6
Landscape, with figures	1802 ...	7	0	0
Landscape	1802 ...	7	0	0
A wooded scene, with stags	1803 ...	16	16	0
Landscape, with buildings and figures, Gott's sale	1810 ...	94	10	0
Landscape, with figures (bought in), Clay's sale...	1812 ...	200	0	0
Landscape, with figures	1813 ...	12	0	0
Landscape	1819 ...	5	10	0
Wooded scene, peasant watching his flock, Graves' sale	1827 ...	11	1	6
Wooded scene, cattle and figures, Mortimer's sale	1829 ...	21	0	0
Wooded landscape and figures ...	1830 ...	5	5	0
An upright wooded landscape, peasants driving sheep on a road	1842 ...	5	15	6
Small wooded landscape, W. Wells' sale	1848 ...	17	17	0
Grand wooded landscape, with figures, R. Craig's sale	1863 ...	34	10	0
Wooded landscape, with figures, R. Craig's sale	1863 ...	34	10	0
Wooded river, sportsmen and dogs, figures by Adriaan van de Velde, 19in. by 9½in., Mayne's sale ...	1881 ...	220	10	0

Watsons (The), of Edinburgh.—These artists deserve to be mentioned on account of their connection with Sir Joshua Reynolds and Wilkie, and owing to the merits of their works.

Watson (George).—B. Overmains, Berwickshire, 1767; D. Edinburgh, 24th August, 1837; s. Alexander Nasmyth and Sir

Joshua Reynolds; P. portraits. George Watson, after receiving some instruction from Alexander Nasmyth, came to London when eighteen, and painted under Sir Joshua Reynolds for two years. He settled afterwards in Edinburgh, where he was long the rival of Sir H. Raeburn. He was President of the Associated Artists of Scotland between 1808 and 1812, and when the Royal Scottish Academy was founded, in 1830, he was elected President, and held that office up to the time of his death.

George Watson exhibited in London, between 1808 and 1828, of subjects classed as "domestic," twenty-one at the Royal Academy and twenty-four at the British Institution. In the National Gallery at Edinburgh there are by him his own portrait and that of Benjamin West.

Watson (John).—B. Scotland, 1685; D. America, 22nd August, 1768; S. Trustees' Academy, Edinburgh; P. portraits. He emigrated to New Jersey in 1715, and is said to have been the first painter who settled in the United States; and although a very indifferent artist, John Watson was so much employed that he amassed a considerable fortune. He returned once to his native country and took back with him to America a collection of pictures.

Watson (William Smellie).—B. Edinburgh, 1796; D. Edinburgh, 6th November, 1874; S. his father and Wilkie; P. portraits, some as fancy subjects. W. S. Watson was the son of George Watson, under whom he learned his first lessons in art. In 181[illegible] he came to London, and entered the schools of the Royal Academy in which he studied for five years. After that time he passe[illegible] nearly a year with Wilkie, whose assistant, it is said, he wa[illegible] while Wilkie was painting the "Penny Wedding." Subsequently Watson returned to Edinburgh, where he practised as a portrai[illegible] painter. He was one of the original members of the Roy[illegible] Scottish Academy, and painted some excellent portraits as fan[illegible] subjects, such as "The Ornithologist," "A Conchologist," "T[illegible] Student," etc. He was himself an enthusiastic naturalist, a[illegible] bequeathed his collection of birds to the Edinburgh Universi[illegible] W. S. Watson exhibited in London, between 1816 and 1823, pictures the subjects of which are classed as "domestic," five the Royal Academy and seventeen at the British Institution.

Watteau.—There were three painters of this name, of wh[illegible] the principal was Jean Antoine.

Watteau (François Louis Joseph).—B. Valenciennes, 1758; D. 1823; S. Durameau; P. history, genre, battles, etc. He was the son of Louis Joseph, and is principally known as *Professor of* the School of Drawing at Lille in 1798, and as the founder, in 1812, of the fine museum in that city.

Watteau (Jean Antoine).—B. Valenciennes, 10th October, 1684; D. Nogent-sur-Marne, 18th July, 1721; S. Claude Gillot; P. genre. It is a curious fact that there is some uncertainty relative to the orthography of this celebrated artist's name. Mariette usually wrote "Wateau," and Watteau himself "*Vateau.*" He was the son of a master slater, and as he showed early a taste for drawing, was placed for instruction under Dérin, the best master then at Valenciennes. Watteau, wishing to improve himself, soon left Dérin, and went to Paris in 1702, where he at first worked under a painter named Métayer, who employed a number of young men to produce pictures of various subjects, but principally devotional.

Not finding the advantage which he had hoped to derive from, as he himself said, "painting S. Christopher until he knew him by heart," Watteau removed to the school of Claude Gillot, a very capable master, who was received into the Académie in 1715. The gaiety and variety of the subjects chosen by Gillot, and his power of invention, probably decided the future career of *Watteau.* The latter soon became the better painter, and Gillot had, before he died, in 1722, almost entirely abandoned painting *for* engraving, thus leaving Watteau without a rival as the painter of what the French term "Fêtes Galantes." Watteau next became an assistant to Claude Audran, who was "Gardien du Luxembourg." Audran was a very able man, and employed Watteau at the houses of persons of distinction. He did also what was doubtless of greater advantage to Watteau—afforded him facilities for studying the allegories of Rubens, in the palace of which he was the custodian. By that means Watteau greatly improved his colouring, and when he left Audran in 1709 may be said to have been himself a master.

Being anxious to visit Italy, Watteau tried for what was termed the "Prix de Rome," but obtained only the second prize. So great was the discouragement occasioned by this mishap that he made up his mind to leave Paris and return to Valenciennes. Fortunately for him, he had not sufficient money to enable him to do so, and in the hope of obtaining some he

painted a picture, the subject of which was "Un Départ de Troupes." This was purchased by Sirois, the father-in-law of Gersaint, the great French expert and catalogue-maker previous to 1750. From the sale of that picture, Fortune smiled on Watteau. Sirois, who had paid him 60 francs for the "Départ," gave him 200 for the companion picture, "Halte d'Armée." In 1712 Watteau again made an attempt to obtain the Royal Pension, and was finally admitted into the Académie on the 28th August, 1717. His diploma picture was "L'Embarquement pour Cythère," now at the Louvre. He adopted on that occasion the new title of "peintre des fêtes galantes."

Watteau was a most restless and melancholy man, and tried to live alone as much as possible. In succession he resided at the houses of Sirois, Crozat, Vleughels, and Gersaint, the most faithful of his friends. Yet his great talents were fully recognised by his contemporaries, and he painted a picture for the Regent, but was not employed by the King. In the midst of his success Watteau was attacked by pulmonary consumption, and came to England to consult the famous physician, Dr. Mead, in the autumn of 1720. Dr. Mead received him into his own home. Watteau, unfortunately, derived little benefit from the change of air, and after painting a few pictures, two of which were in the possession of Dr. Mead when his collection was sold in 1754, returned to Paris in February, 1721. His friends endeavoured to divert his mind by obtaining employment for him, but Watteau decided to retire into the country, Philippe le Febvre, an "Intendant des Menus," having offered him a resting-place in his home at Nogent. From that moment, however, Watteau's health declined rapidly, and he died there tranquilly, in the arms of Gersaint, on the 18th July, 1721, being less than thirty-seven years of age.

Owing to his constant practice as a designer, and his perseverance in studying and copying, especially when he was living with M. Crozat, the designs and drawings by the great masters of Italy, Watteau became one of the greatest artists that France has produced, not only as regards the drawing of figures but also in the arrangement of draperies and accessories; further, he painted them wonderfully well, and the hands no less so. The subjects he chose for his pictures are represented with such truth and grace, that none of his numerous imitators ever did anything that could rival them; besides which none of them painted with the light and clear touch, or the colouring which he adopted aft

he had cast aside the brown tone which is found in his early works.

So great is the interest which Watteau's pictures always excite when they appear at auctions, that, although the list will be a long one, it will be useful to give here the majority of his pictures sold by auction in London and Paris since 1744. The list shows also the wonderful rise in the value of his works within the last fifty years:

		£	s.	d.
Fatigues et Délassements de la Guerre (two pictures), De la Roque's sale	1745 ...	30	0	0
Fêtes Vénetiennes (two), De Julienne's sale	1767 ...	105	0	0
Mezzetin jouant de la guitare dans un jardin, De Julienne's sale ...	1767 ...	28	0	0
Halte de Troupes et Marche de Cavalerie (two), Conti's sale ...	1767 ...	41	0	0
Fêtes Vénetiennes (Julienne's two pictures), Randon's sale ...	1767 ...	120	0	0
Fortune-teller, Lebrun's sale ...	1785 ...	23	0	0
The companion picture, Lebrun's sale	1785 ...	26	0	0
Ladies bathing, Calonne's sale ...	1795 ...	28	0	0
Soldiers plundering a village, Calonne's sale	1795 ...	55	13	0
Ladies bathing	1802 ...	22	1	0
A conversation, Lord Lansdowne's sale	1806 ...	14	14	0
Study of women, a drawing from the Spencer Collection, Coxe's sale	1815 ...	5	2	6
The Minuet de la Cour, Webb's sale	1821 ...	51	9	0
The companion, Webb's sale ...	1821 ...	44	2	0
A conversation, a small sketch, Lady Thomond's sale	1821 ...	18	18	0
Scene from "M. de Pourceaugnac," Lady Thomond's sale	1821 ...	8	8	0
The Four Ages (four pictures), from Lord Bute's Collection, Fonthill sale	1823 ...	56	14	0
A garden fête, Fonthill sale... ...	1823 ...	48	0	0
Card-party at a masquerade, Fonthill sale	1823 ...	74	11	0
Cavaliers et dames dans un jardin (deux tableaux), Denon's sale ...	1826 ...	121	0	0
Repas Champêtre	1827 ...	33	12	0

		£	s.	d.
Masquerade, Musical Conversation (two small), Lord Carysfort's sale...	1828 ...	63	0	0
A garden scene, masquerade, Emmerson's sale	1829 ...	31	10	0
Landing in the Island of Cythère, Emmerson's sale	1829 ...	105	0	0
Fête Champêtre, Webb's sale ...	1829 ...	46	4	0
Conversation Champêtre, Webb's sale...	1829 ...	31	10	0
An encampment (a sketch), Lord Camden's sale	1841 ...	40	9	0
Garden scene, lady, gentleman, and little girl, Lord Camden's sale	1841 ...	50	8	0
Fête Champêtre, Lady Stuart's sale	1841 ...	100	16	0
A female embroidering, an old woman spinning, and two children, Lady Stuart's sale	1841 ...	246	15	0
Man and woman in garden, Lord Waldegrave's sale	1842 ...	41	0	0
A Fête Champêtre, Harman's sale	1844 ...	42	0	0
Masquerade, Harman's sale	1844 ...	37	16	0
Rendezvous de Chasse et Amusements Champêtres (two), Fesch's sale	1844 ...	1175	0	0
Concert Champêtre, Sir T. Baring's sale	1848 ...	152	0	0
Masquerade, Sir T. Baring's sale ...	1848 ...	84	0	0
Le Lorgneur (six figures)	1848 ...	99	15	0
La Conversation (two figures), Count de Morny's sale	1848 ...	68	5	0
Le Lorgneur, lady and two gentlemen, from Julienne's Collection, Count de Morny's sale	1848 ...	136	10	0
Les Champs Elysées, from Fesch's Collection, Count de Morny's sale	1848 ...	1050	0	0
Le Repas de Chasse, from Fesch's Collection, Count de Morny's sale	1848 ..	766	10	0
Fête Champêtre, J. Watt's sale ...	1849 ...	194	0	0
Actors of the Comédie Italienne, eight figures in landscape, from Standish's Collection, Louis Philippe's sale	1853 ...	735	0	0
Fête Champêtre, from Delahante's Collection, Capron's sale ...	1854 ...	126	0	0

		£	s.	d.
Fête Champêtre, ladies in car drawn by four white horses, from Orleans Collection, Emmerson's sale ...	1854 ...	131	0	0
Lady in red, cavalier playing on a lute (engraved), S. Rogers's sale	1856 ...	149	0	0
Masquerade (Lord Carysfort's picture), S. Rogers's sale	1856 ...	162	15	0
A concert (the companion), S. Rogers's sale	1856 ...	183	15	0
Cavaliers and ladies near a monument, S. Rogers's sale	1856 ...	147	0	0
Amusements Champêtres, Patureau's sale	1857 ...	240	0	0
Nymphe endormie, Patureau's sale...	1857 ...	105	0	0
Group of six figures near a monument, Goding's sale	1857 ...	195	0	0
Ladies surprised in a bath, Goding's sale	1857 ...	157	10	0
Cavaliers and ladies near a pool of water, Goding's sale	1857 ...	157	10	0
Ladies bathing, Goding's sale ...	1857 ...	152	0	0
Comedians, lady in white dress dancing, four half-length figures (engraved), Baron de Rothschild's sale	1858 ...	25	14	0
Conversation Champêtre, General Phipps's sale	1858 ...	105	0	0
Seven figures near a group of sculpture, and the companion, General Phipps's sale	1858 ...	101	17	0
Return from the Chase, Lord Northwick's sale	1859 ...	102	18	0
The Lion-hunt, Lord Northwick's sale	1859 ...	35	19	0
Fête Champêtre (circular, crayons on vellum), Hibbert's sale	1860 ...	86	0	0
La Balançoire, Monbrun's sale ...	1861 ...	80	0	0
Rendezvous de Chasse, De Morny's sale	1863 ...	1240	0	0
Les Plaisirs du Bal, De Morny's sale	1863 ...	1480	0	0
Recreation Champêtre, De Morny's sale	1863 ...	600	0	0
La Dame à l'éventail, De Morny's sale	1863 ...	310	0	0
A Masquerade at the Grand Opera, signed, 1712 (bought in), H. Smith's sale	1864 ...	45	0	0
The Swing (bought in), Munro's sale	1867 ...	189	0	0
La Toilette, Maison's sale	1869 ...	620	0	0

		£	s.	d.
Fête Champêtre (Rogers's picture), Dillon's sale	1869 ...	157	10	0
Fête Champêtre, from Roscoe's Collection, Horney's sale	1869 ...	735	0	0
Concert Champêtre, Beauclerk's sale	1872 ...	131	5	0
Les Délices de la Campagne, Norris's sale	1873 ...	1236	0	0
Peasants and others dancing, 9in. by 6½in., panel, Breadel's sale ...	1875 ...	212	10	0
Danse Champêtre, with twenty-five figures, 25¾in. by 32in., Breadel's sale	1875 ...	525	0	0
Danse Champêtre, 8in., circular, and Musical Conversation, 8in., circular, Lucy's sale...	1875 ...	535	0	0
Music Party, Ellis's sale	1876 ...	173	15	0
Fête Champêtre, seven figures, Vernon's sale	1877 ...	105	0	0
Fête Champêtre, 12in. by 15½in., Munro's sale	1878 ...	315	0	0
Le Printemps, 49in. by 40½in. (oval, engraved), Munro's sale	1878 ...	615	0	0
Les Deux Marquises, 30½in. by 24½in., Munro's sale	1878 ...	2625	0	0
Fête Champêtre, six figures, 14in. by 18½in., Munro's sale	1878 ...	157	10	0
Fête Champêtre, from Phipps's Collection, White's sale	1879 ...	126	0	0
Fête Champêtre, twenty-four figures, Beauveau's sale	1882 ...	315	0	0
L'Occupation selon l'Age, James's sale	1891 ...	5460	0	0
L'Accord Parfait, James's sale ...	1891 ...	3675	0	0
Garden scene, James's sale	1891 ...	525	0	0
Encampment, James's sale	1891 ...	430	0	0
L'Accord Parfait	1892 ...	2205	0	0
Le Bal Champêtre, Mildmay's sale	1893 ...	3517	0	0
Masquerade	1894 ...	420	0	0
La Game d'Amour, Lyne Stephens's sale	1895 ...	3517	0	0
Les Plaisirs du Bal	1895 ...	1102	0	0

Watteau (Louis Joseph). — B. Valenciennes, 1731; D. Lille, 1803; S. The Académie at Lille; P. history, genre, villa fêtes, and military subjects. He was the nephew of the celebrat Antoine Watteau, and is supposed to have learned to paint b

studying the pictures by his uncle. He composed well, and painted with lightness and elegance.

Wauters (Charles Augustin).—B. Boom, 1811; D. Mechlin, 1869; S. Academy of Mechlin and Van Bree; P. history and genre. Many of his pictures are in the Museum at Mechlin, and he was for many years director of a school in the Academy of that town. A monument was erected to his memory in the Church of S. André at Antwerp. He ranks among the great painters of the modern Belgian school, and was the chief artist among several Belgians of the same name.

Webber (John).—B. London, 1752; D. Oxford Street, London, 29th May, 1793; S. Royal Academy; P. landscapes and figures. John Webber was the son of a Swiss sculptor named Weber, which the latter changed for Webber when he settled in London. He sent his son to study art in Paris, where John remained for five years, and, on his return to London in 1775, became a student at the Royal Academy. Dr. Solander obtained for him the appointment of draughtsman to Captain Cook on his third and last voyage. After his return to England, Webber superintended the engraving of the drawings he had made for the Admiralty, and himself etched and coloured views of places he had visited. In 1784-5 and 1786 he exhibited the views taken during his voyage. Subsequently he travelled in England, Wales, and Scotland, and in 1787 in France, Switzerland, and Italy, and made many drawings, from which he painted pictures in oil. Webber was elected an Associate of the Royal Academy in 1785, and in 1791 a full member. There appears, however, to have been another John Webber, a portrait-painter, who was his contemporary.

Between 1776 and 1792 Webber exhibited forty-nine landscapes at the Royal Academy. He painted much in body-colour in his water-colour works, which are interesting as having been mostly drawn from nature, but his colouring is too green and wanting in light and shade, although very highly finished. One of the most interesting is that of "The Death of Captain Cook," of which he was an eye-witness. It was engraved by Byrne and Bartolozzi.

Weber (Otto).—B. Berlin,——; D. London, 23rd December, 1868; S. Steffeck and Coutuse; P. animals and landscapes. This artist became an excellent painter of cattle in landscapes, and worked in Paris and in London. Between 1874 and 1880 he

exhibited thirteen pictures, classed as "animals," at the Royal Academy, and frequently in Paris. "The First Snow on the Bavarian Alps" was exhibited both in London and in Paris; it is now in the Gallery at Melbourne. Otto Weber painted several pictures for Queen Victoria. *See also* **Webber.**

Webster (Thomas).—B. Pimlico, London, 20th March, 1800; D. Cranbrook, Kent, 1886; S. Royal Academy; P. domestic scenes. Webster was the son of a member of the household of George III., and his father intended to bring him up as a musician. The son, however, preferred painting to music, and in 1820 entered the schools of the Royal Academy. He exhibited in 1823 for the first time, and between that year and 1879, of pictures classed as "domestic," eighty-three at the Royal Academy, thirty-nine at the British Institution, and nine in Suffolk Street. One of his favourite personages was the British school-boy, whom he represented to perfection. Webster was elected an Associate of the Royal Academy in 1840, and produced in that year his well-known picture, "Punch." In 1841 there appeared his "The Smile" and "The Frown," and in 1845 "The Dame's School," all of which are so generally known by the engravings. In 1846 Webster became a full member of the Academy, but resigned in 1876, although he remained on the list of honorary members.

Thomas Webster's pictures have always been sought after, and easily sold at auctions, as the subjects of them please generally. In a list of those sold since 1844 by auction in London, the prices paid have ranged from £34 13s. for "Sorrow," at Burnett's sale in 1860, to £3722 10s. for "Roast Pig" at Gillott's sale in 1872. Those which have produced £200 and upwards are here given:

		£	s.	d.
The Frown and The Smile, a pair (see 1863), General Knott's sale	1845	388	10	0
"Please Remember the Grotto"	1850	493	10	0
Evening Prayer, Meigh's sale	1850	204	15	0
Boys going to school, W. Wells's sale	1852	383	5	0
The Dirty Boy, Wadmore's sale	1854	346	10	0
Sketching from Nature, dated 1837, Wadmore's sale	1854	357	0	0
The Dirty Boy, Wethered's sale	1858	378	0	0
Breakfast, or the Dunce Punished, Lord Northwick's sale	1859	1005	0	0
The New Sign, Fairrie's sale	1861	267	15	0
The same subject, Agnew's sale	1861	514	10	0
The Disputed Title, 19½in. by 23½in., Bicknell's sale	1863	283	10	0

		£	s.	d.
The Impenitent, 17¾in. by 15½in., Bicknell's sale	1863 ...	367	10	0
Good-night, 27½in. by 46½in., Bicknell's sale	1863 ...	1207	10	0
The Smile and The Frown, a pair (see 1845 and 1886), Bicknell's sale ...	1863 ...	1680	0	0
The Smile and The Frown (the sketches), 3½in. by 6¾in., Knowles's sale	1865 ...	105	0	0
Good-night, 27¾in. by 46½in., Fletcher's sale	1865 ...	908	0	0
The Soldier's Return (bought in), Flatow's sale	1866 ...	409	10	0
The Cherry-seller, Young's sale ...	1866 ...	840	0	0
The Soldier's Return (bought in), Flatow's sale	1867 ...	252	0	0
The same subject (bought in), Flatow's sale	1868 ...	315	0	0
Punch and Judy, Fallow's sale ...	1868 ...	215	5	0
Good-night, 27½in. by 46½in., Betts's sale	1868 ...	897	15	0
The Playground, Bullock's sale ...	1870 ...	430	10	0
A Present to the Lady of the Village, Bullock's sale	1870 ...	262	10	0
Dotheboys Hall, 10in. by 7in. (sketch), C. Dickens's sale ...	1870 ...	510	0	0
Sketching from Nature, Wheeler's sale	1871 ...	243	10	0
The Village Choir (study), Gyson's sale	1872 ...	766	10	0
Villagers looking at "Punch," Gillott's sale	1872 ...	315	0	0
The Seasons (four), 5½in. by 7in., Gillott's sale	1872 ...	336	0	0
The Travelling Jeweller, 18in. by 16in., Gillott's sale	1872 ...	556	10	0
Roast Pig, 30in. by 48in., Gillott's sale	1872 ...	3722	10	0
Volunteers' artillery practice, 20¼in. by 25in., Hargreaves's sale ...	1873 ...	892	10	0
The Boy with Many Friends (twenty-nine figures), 25in. by 36in., on panel, Hargreaves's sale... ...	1873 ...	2100	0	0
Dotheboys Hall, Hargreaves's sale...	1873 ...	300	6	0
The Sick Child, 20in. by 24in. ...	1873 ...	215	5	0
My Back Kitchen, 18in. by 24in., Pender's sale	1873 ...	724	10	0

		£	s.	d.
The Peep-show, 23½in. by 37in., Pender's sale	1873 ...	1554	0	0
Family Devotions, 8in. by 10½in., Dixon's sale	1873 ...	210	0	0
Bird-catching, Corton's sale	1874 ...	252	0	0
Hide and Seek, 25in. by 28in., Farworth's sale	1874 ...	945	0	0
A Letter from the Colonies, Eden's sale	1874 ...	630	0	0
The Seasons (four), Eden's sale ...	1874 ...	1659	0	0
Sickness and Health, 6in. by 10in. (study), Mendel's sale	1875 ...	241	10	0
Results of Intemperance, 30in. by 42in., Mendel's sale	1875 ...	840	0	0
Summer, Parker's sale	1875 ...	430	0	0
Winter, Parker's sale...	1875 ...	320	5	0
Dotheboys Hall	1875 ...	300	6	0
The Mouse-trap, Shand's sale ...	1876 ...	488	5	0
Robbers Dividing the Plunder, Fox's sale	1877 ...	388	10	0
The Interested Adviser, Fox's sale ...	1877 ...	520	5	0
The Peep-show, Brown's sale ...	1878 ...	630	0	0
The Impenitent, 17½in. by 15½in., Turner's sale	1878 ...	409	10	0
Painting from Nature, 14in. by 19in., Nield's sale	1879 ...	315	0	0
The Young Fisherman, Fenton's sale	1880 ...	246	15	0
See-saw, Holdsworth's sale	1881 ...	267	16	0
Punch, Holdsworth's sale	1881 ...	325	10	0
The Gipsy, Holdsworth's sale ...	1881 ...	241	10	0
The Pedlar (engraved), Sharp's sale	1881 ...	577	10	0
Wreck Ashore, boys with boats in a tub, 20in. by 26in., Taylor's sale	1883 ...	430	10	0
Waiting for the Bone, 20in. by 24in., Taylor's sale	1883 ...	408	15	0
The Impenitent, 18in. by 15½in., Taylor's sale	1883 ...	367	10	0
Expectation (engraved), Watts's sale	1885 ...	294	0	0
The Smile and The Frown (see 1890), McConnell's sale	1886 ...	1627	10	0
The Grandmothers, Bolckow's sale...	1888 ...	210	0	0
The Fruits of Intemperance, Bolckow's sale	1888 ...	520	0	0
The Dame's School	1888 ...	260	0	0
The Prompter	1888 ...	230	0	0
The Pedlar, dated 1844, Beattie's sale	1890 ...	220	0	0

		£	s.	d.
The Smile and The Frown (see 1845), Wells's sale	1890 ...	1207	0	0
Breakfast, dated 1838, Webster's sale	1890 ...	304	0	0
Spring-time, Grafton's sale	1890 ...	504	0	0
Roast Pig (bought in), Bolckow's sale	1891 ...	1207	0	0
Punch and Judy, Bolckow's sale ...	1891 ...	252	0	0
Roast Pig, Bolckow's sale	1892 ...	493	0	0
Good-night, Brocklebank's sale ...	1893 ...	367	0	0
The Slide, Gibbon's sale	1894 ...	546	0	0
The Cherry-seller, Huth's sale ...	1895 ...	210	0	0

Weenix or **Weeninx (Jan).** — B. Amsterdam, 1640; D. Amsterdam, 20th September, 1719; S. his father; P. animals, birds, fruit, flowers, landscapes, and portraits. Jan was the son of Jan Baptist Weenix, from whom he learned to paint; and although the father died when the son was only twenty, the latter had acquired the power of painting in the style of his instructor so much, that it is often difficult to decide by which of them a picture was executed. This remark applies only to the son's early works, as he became later in life one of the best Dutch painters of the subjects he usually chose, especially of dead animals. His handling was very masterly, and he finished highly. In those pictures into which Jan introduced fruit or flowers, both are exceedingly well painted. He drew well, and his colouring is rich and true. Some of his works are disfigured by the introduction of figures that look too large for the picture, but probably they were portraits, and he was not left free to use his own judgment in the matter.

Among the following pictures sold as by Jan Weenix there may be a few by his father, Jan Baptist Weenix:

		£	s.	d.
Dead game and fruit, More and Liss's sale	1796 ...	52	10	0
Fowls and fruit, Lady Holderness's sale	1802 ...	94	10	0
Dead game, Clarke and Hibbert's sale	1802 ...	81	18	0
Dead game, from Gildermeister's Collection, Clarke and Hibbert's sale	1802 ...	54	12	0
Dead game, Clarke and Hibbert's sale	1802 ...	67	4	0
Dead cock, fruit, etc., from Holderness's Collection, Walker's sale...	1803 ...	72	0	0
Dead game in landscape, Lord Lansdowne's sale	1806 ...	58	16	0

		£	s.	d.
Dead game and implements of the chase, La Fontaine's sale ...	1813 ...	67	4	0
Dead game, W. Willett's sale ...	1813 ...	24	3	0
Dead hare and fruit in a garden, Lord Upper Ossory's sale	1819 ...	31	10	0
Hare, spaniel overturning basket of pigeons, 48in. by 39in., B. West's sale	1820 ...	173	0	0
Dead peacock and birds in garden, Vernon's sale	1831 ...	65	2	0
Dead hare and partridges in landscape, Sir C. Bagot's sale	1836 ...	59	17	0
Dead swan and peacock, from Collection Gevers of Rotterdam, Sir C. Bagot's sale	1836 ...	189	0	0
Garden scene, dead deer, peacock, spaniel, and monkey, Sir S. H. Clarke's sale	1840 ...	152	5	0
Landscape, dead hare, sporting implements, Harman's sale	1844 ...	95	1	0
Dead cock, etc., on foot of pedestal, from Holderness's Collection, Harman's sale	1844 ...	76	13	0
Dead ducks, etc., sculptured pedestal in garden, W. Wells's sale ...	1848 ...	40	19	0
Dead partridge, etc., W. Wells's sale	1848 ...	42	0	0
Landscape, dead hare and heron, etc., De Morny's sale	1848 ...	273	0	0
Hare, pheasant, dog, etc., vase, sportsmen pursuing a boar, from Brentano's Collection, Lord C. Townshend's sale...	1849 ...	173	0	0
Dead hare, turkey, partridges, monkey, and basket of fruit, Woodburn's sale	1854 ...	160	0	0
Game and dog, four figures by Victor (bought by Sir Robert Peel), Mrs. Marryat's sale	1855 ...	35	10	0
Dead hare, turkey, etc. (probably Woodburn's picture), Lord Shrewsbury's sale...	1857 ...	94	10	0
Garden, fruit, flowers, monkey, hawk, peacock (bought by Marquis of Hertford), Lord Northwick's sale...	1859 ...	376	10	0
Garden, dead peacock, birds, spaniel, Sir R. Sullivan's sale	1859 ...	142	0	0

		£	s.	d.
Dead doe and heron, monkey eating grapes, dog, stag-hunt, Scarisbrick's sale	1861 ...	157	10	0
Garden, dead hare, birds, parrot standing on a lemon, signed and dated 1710 (oval), Nussey's sale	1861 ...	117	12	0
Dead hare and flowers, Earl of Clare's sale	1864 ...	378	0	0
Vue d'un parc seigneurial, Van Brienen de Grootelindt's sale ...	1865 ...	400	0	0
Dead hare, turkey, partridges, fruit, flowers in garden, temple, Phillip's sale	1866 ...	609	0	0
Paysage, Salamanca's sale	1867 ...	360	0	0
Dead birds, sculptured vase, signed and dated 1695, Betts's sale ...	1867 ...	136	16	0
Dead peacock, implements of sport, Chawner's sale	1869 ...	107	0	0
Boy with swan and dog in landscape, Hind's sale...	1870 ...	90	0	0
Garden, spaniel, peacock, etc. (bought in), Hind's sale ...	1870 ...	210	0	0
Landscape, dead game, boar-hunt, signed and dated 1700 (upright), Sir E. Kerrison's sale	1875 ...	567	0	0
Garden, dead flowers, fountain (bought in), Martin's sale ...	1876 ...	126	0	0
Landscape, sportsman, dog, swans, 30in. by 25in.	1882 ...	90	6	0
Dead partridge tied to a tree, and birds, in landscape, 22in. by 19in., De Zoete's sale	1885 ...	430	10	0
Landscape, figures, dead game, boar-hunt, 71in. by 55in., Nieuwenhuys's sale...	1886 ...	787	10	0
A dead hare, etc., dated 1703 ...	1889 ...	451	0	0
Garden scene, hare suspended, dated 1705, Fawkes's sale	1890 ...	777	0	0
A garden scene...	1891 ...	1102	0	0
Garden of chateau, Adrian Hope's sale	1894 ...	703	0	0
Dead hare and birds	1895 ...	724	0	0

Weenix or **Weeninx (Jan Baptist).** — B. Amsterdam, 1621; D. Ter Mey, near Utrecht, 1660; S. Micker, Bloemart, and Moeyart; P. history, seaports, game, fruit, landscapes, etc. Jan Baptist, whose name is often confounded with that of his son,

Jan Weenix, was the son of an architect. When about twenty-one, he went to Italy, in which country, principally at Rome, he remained from 1642 to 1646; and at that time signed his name Giovanni Battista. He returned to Amsterdam, and resided in that city until 1649, when he removed to Utrecht. In 1657 he went to live in the Château de Ter Mey, near Utrecht, where he died. Jan Baptist, when in Italy, painted seaports, introducing ruins near them, and the people who were engaged in various employments about them. Such subjects constitute some of his best works; but those representing living or dead animals and game, often placed in gardens, are also admirably painted. His chief pupils were his son Jan, and his nephew Melchior de Hondecoeter.

The following pictures, sold by auction, were probably all by Jan Baptist Weenix; so also were a few of those given in the list of works sold as by his son:

		£	s.	d.
Paysage avec figures et animaux, Randon de Boisset's sale ...	1777 ...	240	0	0
The same picture, Poullain's sale ...	1780 ...	290	0	0
Seaport, with figures and cattle, 45in. by 65in., Sir G. Yonge's sale ...	806 ...	79	16	0
Un lièvre attaché à un arbre, perdreaux, linotte, etc., Van der Pol's sale	1808 ...	100	0	0
The Departure of the Prodigal, La Fontaine's sale	1813 ...	37	16	0
A pastoral dance in a landscape, goats and sheep	1825 ...	52	10	0
The Prodigal Son (the above picture)	1830 ...	42	0	0
Architectural views, figures and animals, Lord Hampden's sale ...	1830 ...	35	14	0
Landscape, children playing with goat, signed and dated 1660, 24in. by 34in., from Cardinal Fesch's Collection, Tarral's sale	1847 ...	210	0	0
A peasant woman playing with a dog at base of column, a cavalier in the background, Scarisbrick's sale	1861 ...	35	14	0
Italian landscape, cattle and figures	1861 ...	26	5	0
View in Italy, terrace, man offering wine to a woman, signed and dated 1660, Pierrepoint's sale ...	1873 ...	241	10	0
Seaport, temple, shipping, figures, and animals, signed and dated, Maddy's sale	1879 ...	147	0	0

		£	s.	d.
Seaport in Spain, sculptured group, lion attacking a horse, and figures, 58in. by 72in., Duke of Marlborough's sale	1886 ...	546	0	0

Wegstead or **Wigstead** (**Henry**).—B.—— ; D. Greek Street, Soho, London, 13th November, 1793 ; S.—— ; P. figure subjects and landscapes. Very little is known regarding this artist, whose works were, however, deservedly popular during his lifetime. Between 1784 and 1788 he exhibited nine pictures in oil at the Royal Academy. Of these only one was a landscape (in 1786), "View near Freshwater, in the Isle of Wight, with smugglers landing their cargo." Of his subject-pictures, which were somewhat similar to those by his friend Rowlandson, "The Country Vicar's Fireside" was engraved by Williams in 1785. Wegstead himself also engraved a print representing two Jews, entitled "Traffic," and Rowlandson etched, in 1786, a clever drawing by Wegstead of the costumes and manner of that time.

Although he only exhibited one landscape at the Royal Academy, it is astonishing that Wegstead's pictures of that class are so little known. Among them is one of a scene near the coast, with two men, one fishing in a stream, a picture which is as full of light and air as Callcott's works.

Wehnert (**Edward Henry**).—B. London, 1813 ; D. Kentish Town, London, 15th September, 1868 ; S.—— ; P. historical subjects, figures, etc. Wehnert was the son of a German tailor settled in London. He was sent to Göttingen for his education. On his return to England he devoted his time to art. Between 1833 and 1855 he exhibited of works classed as "historical," three at the Royal Academy, four at the British Institution, and three in Suffolk Street. Wehnert went to Paris and acquired in two years a good knowledge of drawing. After staying some time in Jersey, Wehnert was back again in London in 1837, and joined the New Society of Painters in Water-colours. In 1845 he was a competitor in the cartoon exhibition at Westminster. In 1858 he went to Italy, but suffered from ill-health in that country, and brought home only a few sketches.

Wehnert's pictures were usually large and the figures carefully drawn. The colouring in them was not good, and the management of light and shade was weak. An exhibition of his works was made at the gallery of the Institute of Painters in Water-colours in 1869, the year after that in which he died.

Wehnert made many drawings on wood for books, among others illustrations to Grimm's Fairy Tales, Bohn's edition of Longfellow's Poems, and Andersen's Tales.

At an auction in London in 1883, Wehnert's water-colour, "Sebastian Gomez Painting," 24in. by 36in., was sold for £105.

Welgemoed.—*See* **Frits.**

Wells (William Frederick).—B. London, 1762; D. 1836; S. Barralet; P. landscapes. This artist worked at first in pastel and in oil, but was one of the earliest painters in water-colours, took an active part in the foundation of the Old Society in 1804, and was its President in 1806. Between 1795 and 1813 he exhibited thirty-eight landscapes at the Royal Academy, and between 1805 and 1812 with his own Society. Wells travelled on the Continent, amongst other countries in Norway and Sweden. For many years he was Professor of Drawing at Addiscombe. There is a water-colour, named "The Dawn," by him at South Kensington.

Werff or **Werf (Adriaan van der).**—B. Kralinger-Ambacht, near Rotterdam, 1659; D. Rotterdam, 1722; S. Eglon van der Neer; P. history, interiors, portraits, and landscapes. Van der Werff showed at an early age a talent for drawing, and although his father, who was a miller, wished him to follow his trade, and his mother desired that he should enter the Church, he was allowed to study under Picolet, a portrait-painter, for two years, and then to become the pupil of Eglon van der Neer, with whom he remained until he was seventeen. At that early age he had acquired a good reputation as a painter, and resided at Rotterdam.

Van der Werff practised not only painting, but also architecture, engraving, and sculpture. He was also intimate with Mr. Flink, the owner of the fine collection of drawings by the great Italian masters, which are now at Chatsworth. Van der Werff studied them carefully, and acquired great skill in composition and correctness in drawing, to which he added the laborious finish of the great Dutch painters who had preceded him. But he never painted with their lightness of handling and transparency of colouring, and the flesh of his figures resembles ivory rather than human flesh. As an artist, however, his life was one long success. The Elector Palatine visited him in 1696, and knighted him in 1703; and seventeen years afterwards, Edward Wright, in his travels, says: "When we were at Rotterdam we went to visit that ingenious and indefatigably curious artist, Mr. Vanderwerf (since

dead), and saw several of his performances. As his chief perfection was in the finishing part, he would not let us see anything of his work but what was finished."

Considering the time each of his pictures must have taken to paint, the number undoubtedly by Van der Werff's own hand is astonishing. They have been sold at auctions at the following prices:

		£	s.	d.
Descent de Croix, Gaillard de Gagny's sale	1762 ...	270	0	0
Loth et ses Filles (see 1814), Choiseul's sale	1772 ...	210	0	0
Adam and Eve (presented by the Elector to Schulemburgh), Count Schulemburgh's sale	1775 ...	102	0	0
S. Marguerite, Blondel de Gagny's sale	1776 ...	190	0	0
L'Homme a la Flute, Randon de Boisset's sale	1777 ...	355	0	0
Suzanne et les Vieillards, Poullain's sale	1780 ...	175	0	0
Portrait du peintre, Dubois' sale ...	1784 ...	65	0	0
Schoolboys, a bird in a cage, and cat	1785 ...	57	15	0
A Magdalen	1785 ...	126	0	0
The Judgment of Paris, Vandergucht's sale	1796 ...	267	15	0
The Shepherd's Offering, 24in. by 15in., arched top, from the Florence Gallery, Purkis's sale	1801 ...	278	0	0
A Magdalen at Devotion, Lord Bessborough's sale	1801 ...	31	10	0
S. Jerome, Lord Bessborough's sale	1801 ...	36	15	0
Hercules between Virtue and Pleasure, from Gildermeister's Collection, Clarke and Hibbert's sale...	1802 ...	204	15	0
Infant Fame Crowning the Fine Arts, from Robit's and Lebrun's Collections, W. Porter's sale	1803 ...	89	5	0
Boys feeding birds, W. Porter's sale	1803 ...	43	1	0
Venus and Cupid	1803 ...	105	0	0
The Roman Charity, H. Hope's sale	1811 ...	215	5	0
Bathsheba, from G. Page's Collection, W. Willett's sale	1813 ...	22	1	0
Loth et ses Filles (Choiseul's picture, see 1772), Paillet's sale	1814 ...	70	0	0
A Magdalen, H. Hope's sale ...	1816 ...	32	11	0
Nymph and shepherd, H. Hope's sale	1816 ...	20	9	6

		£	s.	d.
The Nativity, Hewitt's sale... ...	1819 ...	81	18	0
Adam and Eve lamenting (engraved), Webb's sale	1821 ...	117	12	0
Vierge agenouillée sur les nues, Lapeyrière's sale	1825 ...	135	0	0
Portrait du peintre, Gevers' Armoury sale	1825 ...	500	0	0
Nymph and satyr reposing under a rose-tree, from Gildermeister's Collection, Maitland's sale ...	1831 ...	44	2	0
The Genius of Painting, attended by Cupids, Cholmondeley's sale	1831 ...	27	6	0
Boys and bird's nest, from Lord Bessborough's Collection, Esdaille's sale	1838 ...	73	12	0
S. Jerome, from Lord Bessborough's Collection, Esdaille's sale ...	1838 ...	34	13	0
Boy in rich dress putting bird into cage, 7in. by 5in. (engraved, in Choiseul Gallery), Lake's sale	1845 ...	48	0	0
Boy at window, showing mouse to cat, 7in. by 4in. (signed), Lake's sale...	1845 ...	84	0	0
La Vierge en prière (Lapeyrière's picture), Higginson's sale ...	1846 ...	137	11	0
Portrait of painter holding miniature, pallet, and brushes (dated 1699), Lord Ashburnham's sale ...	1850 ...	126	0	0
Portrait of La Fontaine, Lord Northwick's sale	1859 ...	12	12	0
Venus Teaching Cupid (No. 80 Smith's Catalogue), 17¼in. by 12¾in., Higginson's sale... ...	1860 ...	110	0	0
Jeune fille, Demidoff's sale	1863 ...	85	0	0
Children with bird's nest, from Praslin's and Lord Bessborough's Collections, Earl of Clare's sale	1864 ...	113	0	0
Intérieur d'un riche appartement, Van Brienen de Grootelindt's sale	1865 ...	110	0	0
Le Jeu de Cartes, Pommersfelden's sale	1867 ...	110	0	0
Declaration d'Amour, Pommersfelden's sale	1867 ...	365	0	0
Madonna in the clouds, Martin's sale	1876 ...	99	15	0

West (Benjamin).—B. Chester County, in Pennsylvania, 10th October, 1738; D. Newman Street, London, 11th March, 1820; self-taught; P. history and portraits. The father of this artist was a Quaker, a member of a family resident at Long Crendon, in Buckinghamshire, and was educated at Uxbridge; he emigrated to America in 1715, and married Sarah Pearson, a daughter of Thomas Pearson, who accompanied Penn to Pennsylvania. From his early childhood their son, Benjamin West, was passionately fond of drawing, and it is said, when only seven years of age drew a likeness of his sister, a baby in a cradle, which delighted their mother, and probably secured for Benjamin her encouragement and support in choosing his future profession, despite the prejudices against it which then existed among his Quaker relatives. This was, however, overcome by the time he was sixteen, and he then began to paint portraits of persons residing in the neighbourhood of his birthplace, and received encouragement from Williams, a painter of Philadelphia, who lent him the works of Richardson and Du Fresnoy on Art to read.

West's mother died when he was eighteen, and he then moved first to Philadelphia, and subsequently to New York. At both he was much employed, and having saved enough money to enable him to journey to Rome, he embarked for Leghorn in 1760. West was well received and was an object of interest, not only in Rome, but also at Bologna and Florence. He remained for three years in Italy, and came to London in 1763. He brought with him not only useful letters of introduction, but a good reputation, which he owed to having gained the approval of the "virtuosi" of Rome, and the English "connoisseurs" then resident in that city. In 1766 West exhibited his picture of "Orestes and Pylades," now in the National Gallery. That picture led to his being introduced to George III., who became his firm friend and patron for above thirty-three years. On the formation of the Royal Academy in 1768, West was one of the foundation members, and, on the death of Sir Joshua Reynolds in 1792, he was elected President—a position which he attained as much by what he himself termed "the gracious benevolence of his Majesty," as by his own merit. How far the applause of his Royal patron and of the courtly connoisseurs who followed in his train was of advantage to West as a painter is very uncertain, for he produced some of his best works, such as "Christ Healing the Sick," now in the National Gallery, after it had ceased.

No painter's works have caused greater difference of opinion than those of West, not only among artists, but also among other persons whose opinions on such matters are influential. Fuseli in 1803 called him "an old woman," but Sir Thomas Lawrence and Sir Martin Shee, when they became successively Presidents of the Royal Academy, spoke in praise of West's pictures. Perhaps the most just estimate of their value as works of art is that made by Redgrave. Somewhat abbreviated, he says, "West's compositions were more studied than natural; the action often conventional and dramatic; the draperies, although learned, heavy and without truth. His colour often wants freshness and variety of tint. He used the model for his works, but it is rarely well chosen, and the same model played many parts in the same picture, changed and modified by the painter until, with all individuality taken out of them, the figures are vapid and characterless. The actions of the hands, too, as vehicles of expression are generally stale and conventional." Redgrave points out, however, that the English school certainly owed to West the abandonment of classic costume in the treatment of the heroic subjects of our own time, such as "The Death of General Wolfe" and "The Death of Lord Nelson." Another critic, equally capable with Redgrave, gives it as his opinion that West's best works were his life-sized portraits and family groups, and adds, "Sometimes the latter are remarkably well painted and pleasingly coloured. There is a great deal of tone and richness in the colouring, and we almost regret that West did not confine himself to this style of painting." To these opinions may be added that of an able French writer, who says, speaking of West's pictures: "A vigorous handling, and drawing very correct; much care in the choice of his subjects and the execution of the dresses."

West's works, overrated during his lifetime, sank rapidly in public estimation after his death, and became almost unsaleable From what may be considered as an unjust depreciation they will probably recover, and the following list of prices paid for them a auctions in London since 1776 will then become interesting. Th small "Death of Wolfe," which in 1791 was sold for £28, woul now probably produce at least double that amount.

		£	s.	d.
The Continence of Scipio, and the companion...	1777 ...	105	0	0
Agrippina Landing the Ashes of Germanicus	1777 ...	110	5	0
Jupiter and Semele	1777 ...	63	0	0

		£	s.	d.
Orestes and Pylades	1777 ...	105	0	0
The Offering in the Temple	1785 ...	42	0	0
The Presentation in the Temple, Desenfans' sale	1785 ...	84	0	0
The Death of Adonis, Earl of Halifax's sale	1789 ...	53	11	0
The Death of Wolfe (small, painted for the engraver), Jones's sale ...	1791 ...	28	0	0
Europa, 43in. by 34in.	1794 ...	50	0	0
Simeon Offering Christ in the Temple, Calonne's sale	1795 ...	32	11	0
The Surrender of Calais (sketch), Hankey's sale	1799 ...	89	5	0
Daniel, Clarke and Hibbert's sale ...	1802 ...	110	5	0
Tobit Curing his Father's Blindness, Thistlewaite's sale	1803 ...	1	16	0
King Lear and the Storm, Boydell's Shakespeare Gallery sale ...	1805 ...	215	5	0
Queen Eleanor Interceding with her Husband, Edward III., for the Citizens of Calais, Willett's sale	1813 ...	73	10	0
The Conversion of S. Paul, H. Hope's sale	1816 ...	106	1	0
Landing of Telemachus in the Island of Calypso, H. Hope's sale ...	1816 ...	91	17	0
Archimedes, H. Hope's sale... ...	1816 ...	95	11	0
The Continence of Scipio, Knight's sale	1819 ...	131	5	0
The Nativity, Hewett's sale ...	1819 ...	81	18	0
Abraham and Isaac, Beckford's (Fonthill) sale	1823 ...	189	0	0
Oval portrait of himself, Taylor's sale	1823 ...	105	0	0
A bacchante with cymbals, Lord de Tabley's sale	1827 ...	120	15	0
The Angel Conducting Lot, Lord de Tabley's sale	1827 ...	105	0	0
The Introduction of the Duchess of York to the Royal Family ...	1845 ...	47	5	0
Venus, and Cupid stung by a bee, 15in. by 20in., Lake's sale ...	1845 ...	15	4	6
Penn's Treaty with the Indians, Sir R. Harvey's sale	1851 ...	441	0	0
Rinaldo and Armida and two Cupids, Lord Northwick's sale	1859 ...	27	6	0
Saul Prophesying, Torre Abbey sale	1859 ...	23	2	0
Eve plucking the apple and Adam seated, Allnutt's sale	1863 ...	53	11	0

		£	s.	d.
Group of children beneath an arch, Earl of Clare's sale	1864 ...	113	8	0
Portrait of Sir Joseph Banks in Otaheitan dress, whole length (engraved by J. R. Smith), Milne's sale	1866 ...	105	0	0
Portrait of Mrs. Barrington, dated 1808, Price's sale...	1893 ...	341	0	0

West (Francis Robert).—B. 1749; D. Dublin, 24th January, 1809; S. Van Loo and Boucher; P. history. He was the son of Robert West, whom he succeeded in 1770 as master of the Dublin Society's Schools. He drew with remarkable accuracy, and some of his chalk drawings from the life were masterpieces. Francis did not paint much in oils, but he exhibited in 1790 at the Royal Academy in London three portraits, which may have been executed in that medium.

West (Robert).—B. Waterford; D. Dublin, 1770; S. Van Loo; P. history. This Irish artist was the son of an Alderman of Waterford. He was born early in the eighteenth century, and went to Paris, where he studied under Van Loo, gained the first-class medal at the French Academy, and greatly distinguished himself as a draughtsman. After his return to Ireland he was for twenty years master of the Dublin Society's Schools.

West (William).—B. Bristol, 1801; D. Chelsea, 1861; S. ——; P. landscapes. In early life this artist went to Norway and painted many views in that country. Subsequently he chose the subjects of his pictures in Wales and Devonshire. In all his works he adhered closely to nature. He was elected a member of the Society of British Artists in 1851. Between 1824 and 1860 William West exhibited frequently in London—thirteen pictures at the Royal Academy, thirteen at the British Institution, and 102 in Suffolk Street. At one time he resided at Clifton, but latterly at Chelsea, where he died.

Westall (Richard).—B. 1765; D. London, 4th December, 1836; S. Royal Academy; P. historical and domestic subjects. The Westalls were a Norwich family; but the two brother-artists were both born at Hertford. Richard was apprenticed to an engraver on silver, in London, in 1779; but towards the end of his apprenticeship studied at the schools of the Royal Academy. There he became intimate with Lawrence; and they took a house between them at the corner of Greek Street and Soho Square and commenced business as artists. Richard Westall found ample

employment as an illustrator of books, and became known by his designs in water-colours made for Boydell and other publishers. He also painted in oil, and exhibited between 1784 and 1836, of works classed as "historical," 313 at the Royal Academy, seventy at the British Institution, and one in Suffolk Street. In 1814 he made an exhibition of his paintings and drawings at 54, Upper Charlotte Street, Fitzroy Square. The Directors of the British Institution purchased for 450 guineas his "Elijah Restoring the Widow's Son to Life"; and although his other large pictures in oil did not sell, he was very liberally paid for his illustrations. Unfortunately, he speculated in pictures by the old masters, and lost what he had made by many years of industry so entirely, that he became a pensioner of the Royal Academy previous to his death. One of his last employments was giving drawing-lessons to the Queen, when Princess Victoria.

Westall's designs were much admired at the time when they were made, as they suited the taste which then reigned in England; and he takes a place among the founders of water-colour painting in this country; but there is much sameness in his designs and figures, which are often wanting in character. Some of his rural scenes are the best of them. He painted also some good whole-length portraits in water-colours. There is at South Kensington his "Cassandra Prophesying the Fall of Troy," in that medium; and his "Christ Crowned with Thorns," in oil, at All Souls' Church, Langham Place.

Pictures in oil by Richard Westall have been sold at auctions as follow:

			£	s.	d.
A girl gathering mushrooms... ...	1804	...	84	0	0
Fidelia (bought in), S. Sharpe's sale	1806	...	325	10	0
Sir R. Steele and his mother, S. Sharpe's sale	1806	...	525	0	0
Theodosius and Constantia, S. Sharpe's sale	1806	...	525	0	0
Cottager's wife in a storm	1813	...	115	10	0
Queen Judith and Alfred	1813	...	215	15	0
Henry II. and the Bishops	1813	...	215	15	0
Death of James II.	1813	...	115	10	0
A shepherd in a storm, H. Hope's sale	1816	...	64	1	0
Hotspur, Worcester, Mortimer, and Owen, Green's sale	1830	...	74	11	0
Girl at a cottage door, Green's sale	1830	...	231	0	0
Portrait of Lord Byron, hand at chin, looking up, nearly profile (engraved), W. Smith's sale ...	1877	...	13	0	0

Although there is good authority for saying that Richard Westall received from 80 to 100 guineas for a single illustration in water-colours, yet few of those which have been offered at auctions since his death have produced £5.

Westall (William).—B. Hertford, 12th October, 1781; D. North Bank, S. John's Wood, London, 22nd January, 1856; S. his brother; P. landscapes. This artist was the brother of Richard Westall, who cultivated William's early taste for drawing with great care. His boyhood was passed, after leaving Hertford, at Sydenham and Hampstead, and it is said that he frequently played truant from school to indulge his passion for drawing from nature. W. Westall was only a probationer at the schools of the Royal Academy when William Daniel, the Royal Academician, who afterwards married Westall's sister, declined to accompany Captain Flinders, in 1801, on a voyage of discovery to Australia. West, the President of the Royal Academy, had, however, remarked William Westall's talents and assiduity, and recommended him to the Government as a fitting artist to be employed in the place of Daniel. William Westall was then about nineteen, and not even a qualified student. The expedition lasted for about two years, at the end of which the ship Investigator was condemned at Port Jackson, and her crew shipped on board the Porpoise to return to England. The vessel was, however, wrecked in Torres Straits, and Westall went on board the Rolla, which relieved the crew, to China. There he made some pictures, one of which was exhibited at the Royal Academy in 1814, and is now very interesting as representing a pleasure party of the Chinese of his time on the river above Canton.

Westall next, on his way to India, was on board one of the merchantmen, homeward bound, under the command of Sir Nathaniel Dawe, when, in the Straits of Malacca, they beat off the attack of the French fleet under Admiral Linois. Having reached Bombay, Westall obtained from Sir Arthur Wellesley (afterwards Duke of Wellington) a passport enabling him to travel in the Maratta country, but, unfortunately for himself, did not accept an offer made him by Sir Arthur to accompany the army to Seringapatam. Westall succeeded, nevertheless, in making elaborate drawings of the excavated temples at Kurlee and Elephanta. He returned to England after an absence of four years. Shortly afterwards he visited Madeira, and made many sketches in the island, which were lost by the upsetting of

boat. Westall went again to Madeira in 1805, and lived there for a year, which he always spoke of as the happiest of his life. From Madeira he went to Jamaica.

Wherever Westall was, he was constantly making sketches of the country, and after his return to England he painted various pictures of foreign scenery. In 1808 he made an exhibition of his works in Brook Street. In 1810 Captain Flinders arrived in England, having previously been detained a prisoner by the French at Mauritius. The publication of the account of his voyage was then proceeded with, and Westall prepared the sketches he had made for the engravers. Westall worked also for Ackerman in 1813, at the embellishments of the "History of the Public Schools." In 1811 he visited the Lakes, and made the acquaintance of Southey and Wordsworth. He was elected in 1812 an Associate of the Royal Academy, having previously become a member of the Water-colour Society. He engraved also in aquatint, about 1816, many views in Yorkshire, and later a series of others in the Lake District. In 1832 he commenced his work on the Isle of Wight, and other publications.

William Westall exhibited, between 1801 and 1849, seventy landscapes at the Royal Academy, thirty at the British Institution, and seven in Suffolk Street. He was in Paris in the spring of 1847, but met with a severe accident in the autumn of the same year, from which he never entirely recovered.

To speak of William Westall's pictures as those of a topographical painter who made his sketches in water-colours, as has been done, is to do him much injustice, for both in water-colours and in oils his works, while correct views, are none the less good paintings, in which the colouring and management of light and shade are excellent.

Weyden or **Weyde (Van der).**—There were at least four painters of this name.

Weyden (Goswin van der).—B. Brussels, 1465; D. Antwerp, after 1535; S.—; P. history. This painter belonged to the Guild of S. Luke at Antwerp in 1503, and, as a master, had many apprentices between 1504 and 1513. His works have been generally lost sight of, but he painted a triptych for the church of Tongerloo, representing the Death, Assumption, and Coronation of the Virgin, on which he styles himself the grandson of Roger van der Weyden the elder. The triptych is dated 1535.

Weyden (Pieter van der).—B. Brussels, 1437 ; alive in 1514 ; S. his father ; P. history. He was the son of Roger van der Weyden the elder, was painter to the city of Brussels, and had, besides Goswin, a son named Pieter.

Weyden (Roger van der), called the elder, also Roger de Bruges, Roger de Bruxelles, Ruggiero da Bruggia, Maestro Rogel, and Roger de la Pasture.—B. Tournay, about 1400 ; D. Brussels, 16th June, 1464. Some confusion has arisen in the accounts of this painter's life, partly owing to Roger of Tournay having been named "De la Pasture," which was translated into Flemish "Van der Weyden." He was the son of a Henri van der Weyden, who died in 1435. Roger married Isabelle Goffaerts, and probably was then working under a local painter, Robert Campin, as he was not a master-painter in the Guild of S. Luke at Tournay until 1432. His progress in Art must, however, have been rapid, and by 1436 he was painter to the city of Brussels, to which place he had removed his family. Roger appears to have made Brussels his home until his death. Among the pictures he painted there the most interesting are those forming a triptych, from the Charter-house of Miraflores, near Burgos, now in the Museum at Berlin. They are said to have been given to the Monastery by John II. of Spain, in 1445, and are described in the books of the order as being "by the great and famous Fleming Magistro Rogel." There are also a Crucifixion at Madrid, and a few others in great galleries, including three in our National Gallery.

Perhaps it may not be irrelevant to point out here, that Jan van Eyck accompanied the ambassador who was sent in 1428 by Philip the Good, Duke of Burgundy, to Portugal, to negotiate his marriage with Isabella, princess of that kingdom, and returned through Spain. In 1439 Philip also employed Roger van der Weyden at Brussels, and in 1449 that painter went to Italy where he visited Ferrara, Rome in 1450, and probably Florence as he painted, for Cosmo de' Medici, the picture of the "Madonna with Saints," now at Frankfurt. As Roger is said to have painted other pictures in Italy, he probably remained for a considerable time in that country. After his return to Brussels he resided there until his death, and was much employed by some of the chief personages in Flanders. He left four children, of whom Pieter was a painter, and Jan a goldsmith.

The journeys of Antonello da Messina, Van Eyck into Portugal and Spain, and Van der Weyden into Italy, explain the rapidity

with which painting in oil spread over Europe. With the admirable colouring common to Flemish painters, Van der Weyden made the faces of the personages in his pictures strongly expressive of faith and religious inspiration; but the extremities are often meagre and ill-formed.

Pictures by Roger van der Weyden are so seldom offered at auctions, that only two can be given here: In 1872 "The Virgin and Child and four Saints" was disposed of at Middleton's sale for £118; and at a sale in Paris in 1874, a "Fuite en Égypte" produced £80.

Weyden (Roger van der), called the younger.—B.——; D.——; S. probably his grandfather; P. history and portraits. He is said to have been a grandson of the elder Roger van der Weyden. Some little information relative to him has been gained from the books of the Antwerp Guild of S. Luke for 1528. Of the pictures in the National Gallery assigned to him, probably only the portraits of himself and wife are by him.

Wheatley (Francis).—B. in Wild Court, Covent Garden, London, 1747; D. London, 28th June, 1801; S. Shipley and Royal Academy; P. portraits, domestic subjects, and landscapes. Wheatley, who was the son of a tailor, showed early his aptitude for art, he having carried off several of the premiums given by the Society of Arts. His first employment appears to have been assisting Mortimer in painting the ceilings at Brocket Hall. He was acquainted with many theatrical characters, and ran away with Mrs. Gresse, the wife of the water-colour painter, to Dublin. There he was much employed as a portrait-painter of small whole-lengths, and painted many members of the Irish House of Commons. It having been discovered that Mrs. Gresse was not his wife, he was obliged to leave Dublin, and returned to London.

Wheatley exhibited, between 1765 and 1783, of pictures which were classed as "domestic," but among which were portraits, forty-five at the Society of Arts, one at the Free Society, and eighty-seven at the Royal Academy. At first his works were chiefly portraits, and later rural and genre subjects in oil and in water-colours. One of his principal pictures, after he returned to London, represented the riots in 1780. It was burnt, but is known by Heath's engraving. He designed also for the Shakespeare Gallery and Macklin's Poets. At the same time he continued to paint portraits, and among such works a large picture of "The second Duke of Newcastle and a Shooting Party,"

in which the principal figures are on horseback. Such pictures and others of rural subjects by Wheatley became very popular, and he painted in a masterly manner both in oils and in water-colours, although his works in the latter are what are termed tinted drawings. He also produced a mezzotint and an etching, dated 1785.

Wheatley was elected an Associate of the Royal Academy in 1790, and a full member in 1791. Soon after that year he became a pensioner of the Academy, being a martyr to the gout, an attack of which killed him. His widow (afterwards Mrs. Pope) was also known as an artist, and painted flowers and domestic subjects (*see* **Pope**).

Wheatley's works are more refined both in the subjects and in the treatment of them than those of his contemporary George Morland. The female figures in them are often very graceful without losing their rustic character, and his children very pretty. In his landscapes, too, there are a greater variety of tints than in those by Morland. They somewhat resemble the contemporary French pictures of similar subjects, and his large sporting pictures are capitally painted. A picture representing the Irish House of Commons full of members, by Wheatley, was disposed of at Dr Charlton's sale, at Bath, in 1790.

When compared with the prices paid for some very indifferent works by George Morland, it is difficult to account for the low figures at which Wheatley's works have been sold, especially as so many of them have been engraved. The following are in oils:

		£	s.	d.
A Scene in "Twelfth Night" ...	1781 ...	10	10	0
Rural Amusement	1789 ...	6	16	6
The same subject	1789 ...	7	0	0
A fishing party...	1802 ...	4	14	6
Two small landscapes...	1803 ...	4	8	0
A horse and figures at a fountain ...	1803 ...	4	4	0
A pair of cottage scenes	1803 ...	15	4	0
Girls gathering fruit, and a female drawing water (a pair)	1805 ...	19	19	0
Prospero and Miranda, Fitzherbert's sale	1811 ...	20	0	0
A girl driving cattle through a brook, Mitchell's sale	1819 ...	3	5	0
View of the Black Rock in Ireland, Mitchell's sale	1819 ...	16	16	0
The Soldier's Return	1830 ...	5	15	0
Landscape and figures...	1832 ...	3	18	0

		£	s.	d.
Scene from "Two Gentlemen of Verona," Cox's sale	1862 ...	9	9	0
Scene from "The Careless Husband," James's sale	1880 ...	20	0	0
Two small portraits of actresses, James's sale	1880 ...	34	13	0
In water-colours:				
Two drawings of female reapers and countrymen returning from market	1822 ...	1	8	0
Bride and Bridegroom (oval), 16in. by 14in., James's sale	1880 ...	11	11	0

Whitcombe (Thomas).—B. about 1760; D. about 1824; S. ——; P. marine subjects. He resided in London, and exhibited fifty-six sea-pieces at the Royal Academy, one at the British Institution, and one in Suffolk-Street, between 1783 and 1824. Whitcombe was a very able painter of the class of subjects he chose, and his principal work is "The Destruction by Night of the Spanish Batteries at Gibraltar," which was exhibited in 1883.

Wicar or **Vicar (Jean Baptiste).**—B. Lille, 1762; D. Rome, 1834; S. David; P. history and portraits. After studying in the School of Design at Lille, Wicar worked under David in Paris, and accompanied him to Rome in 1784. There are several of his pictures in the Museum at Lille, but he is most known as having made drawings of the Pitti Collection. After his return to Paris, between 1789 and 1807, he brought out four volumes of engravings from his drawings. After again visiting Rome in 1793, he became a member of the "Conservatoire" in Paris, and in 1796 was appointed by Bonaparte to select in Italy the art treasures which were to be transferred to Paris.

In 1800 Wicar settled in Rome as a portrait-painter, and executed, among other portraits, those of Murat and Pius VII. In 1805 he was a member of the Academy of S. Luke in Rome, and later Director of that at Naples. When he died he bequeathed his collection of works of art to Lille with a fund to send three pensioners annually to Rome.

Wickstead (Philip).—B. London, ——; D. Jamaica, before 1790; S. Zoffany; P. portraits. This artist distinguished himself as a painter of small whole-length portraits, and gained in 1773 a premium from the Society of Arts. He was in Rome in 1773, and was much employed in painting portraits. There also he made the acquaintance of Mr. Beckford, whom he accompanied

to Jamaica; and after practising his art for a considerable time, he became a planter. The want of success in the latter undertaking probably shortened his life, and he died in the island.

Wiertz (Antoine Joseph).—B. Dinant, 22nd February, 1806; D. Brussels, 18th June, 1865; S. Herreyns and Van Brée; P. history. At the age of fourteen, this artist, who became one of the chief painters of the modern Belgian school, went to Antwerp, and studied under the above-named masters. In 1832 he gained the pension for Rome, and was for some time in Italy, where he painted the portrait of Lætitia Bonaparte and his best historical picture, "The Fight for the Body of Patroclus," which is now at Brussels. "The Flight into Egypt," another of his fine pictures, is in the Church of S. Joseph in that city. After his death the house in which he lived was converted into the "Musée Wiertz," in which are collected many of his works.

Attempts have been made to lessen the reputation of Wiertz as an artist, yet, in the opinion of a clever French critic, he was "one of the great artistic figures in the modern Belgian school. Ideal and philosophic in his compositions, and a powerful colourist."

Wigstead.—*See* **Wegstead.**

Wildens (Jan).—B. Antwerp, 1584; D. Antwerp, 16th October, 1653; S. Peter Verhulst; P. landscapes. This painter was received as a franc-maître into the Guild of S. Luke at Antwerp in 1604. He was a friend of Rubens, whose second wife, Helena Fourment, was cousin to Wildens. With Van Dyck he was also intimate, and that artist painted his portrait, which was engraved by Pontius. He married and had two sons, one of whom, Jeremias, born in 1621, was a painter in the same style as his father, and died in 1653. Nothing is known of Jeremias as an artist, except that he was admitted to the Guild as a master-painter in 1647.

Jan Wildens appears to have assisted Rubens by painting landscape backgrounds in the latter's pictures. The landscapes in his own are well composed. In the foreground there are generally lofty trees or trunks of them, and in the distance buildings, windmills, etc. He could also paint small figures and animals well. In some of his pictures the figures are by Rubens.

Pictures by Jan Wildens have been sold by auction as follow:

		£	s.	d.
View in Flanders, Slade's sale ...	1801 ...	2	15	0
Four landscapes, representing the Seasons, Slade's sale	1801 ...	3	5	0
Landscape with cattle and figures, Clay's sale	1813 ...	4	0	0

Wilhelm von Köln, or **Wilhelmus de Herle.**—B. Herle, near Cologne, early in the fourteenth century; D. Cologne, 1378. He settled in Cologne, where he bought a house in 1358, and his name appears in the records of the city down to 1372. He painted on walls, and in tempera on panel, and was the first celebrated painter of the school of Cologne. Stephan Lochener was one of his pupils. Wilhelm's best work now existing is S. Clara's altar-piece, representing scenes from the life of Christ, in the Johannis Kapelle, in the cathedral at Cologne. Most of his pictures are still at Cologne; but there is a S. Veronica by him in our National Gallery, and a few others are preserved in other public galleries.

The following pictures were disposed of at Lord Northwick's sale as by Wilhelm von Köln:

		£	s.	d.
Vision of S. Gregory, several subjects, and in front the Donatorio and his wife, and six children ...	1859 ...	96	11	0
Presentation in the Temple (small)...	1859 ...	29	8	0

Wilkie (Sir David).—B. Cults, county of Fife, 18th November, 1785; D. at sea, 1st June, 1841; S. Trustees' Academy at Edinburgh; P. historical and domestic subjects and portraits. David Wilkie, the father of this artist, was minister at Cults and married three wives. His third wife, whom he married 4th October, 1781, was Isabella Lister, the daughter of James Lister, farmer, of Pitlessie Mill. The future painter was their third child, and was born at the Manse of Cults. Wilkie received his first general education at the village school of Cults. From a very early age he tried to draw, and, it is said, could draw a head before he could write. He was also a very close observer of workmen and labourers and their actions and habits.

Although, being Presbyterians, his relations were not at first inclined to encourage his wish to become an artist, yet, when they saw that the boy was bent upon it, they very wisely obtained for him, in 1799, admission into the Trustees' Academy at Edinburgh. There he worked under John Graham in company with William Allan, John Burnet, and Alexander Fraser. Wilkie himself said

that he only gained admission into the school through the influence of the Earl of Leven, but once there he became a most diligent student. He left the Academy and returned to his father's manse in 1804. No event in his life, perhaps, was more fortunate than that, for in the adjoining village of Pitlessie and its annual fair (which formed the subject of one of his early pictures, but not his first) he found those materials which he afterwards worked into the form of pictures that have become celebrated. It is a singular fact, also, that although he was then only nineteen, and was afterwards so difficult to please as regarded the details and execution of his works, "The Pitlessie Fair" seems to have been painted in at once. There is, however, in it a general redness of tone, and it is curious to notice that an eminent Belgian critic, after Wilkie's death, while praising his pictures highly in other respects, adds, "There is an abuse of red tones, and a want of air in most of his works." Wilkie's own opinion, in 1812, of "The Pitlessie Fair" is also worth quoting. He wrote to Sir George Beaumont, "The picture of the country fair I saw when I was last in Scotland, and although it is no doubt very badly painted, it has more subject and more entertainment in it than any other three pictures I have since produced." The grey leaden tones which somewhat later Wilkie mixed with the red, and are noticeable in "The Blind Fiddler," are said to have been the result of reading Ibbetson's book on oil colours, which he copied in manuscript, as the book was then rather difficult to obtain.

As a source of profit, and perhaps urged on by the success of Raeburn, Wilkie began, before he was of age, to paint portraits, and his first regular attempts in that line of art appear to have been two miniatures on ivory. He, however, also executed life-size portraits in oil on canvas. The number of pictures which Wilkie painted before he visited London is great, considering how young he was. Having by 1805 earned enough money by various means (including the sale of "The Pitlessie Fair" to Mr. Kinnear for £25) to undertake the voyage, Wilkie embarked in the Leith packet for London on the 20th May, 1805. He was then nineteen years and six months old.

Shortly after his arrival in London, Wilkie was entered as a probationer at the schools of the Royal Academy. There he became acquainted with Jackson, the portrait-painter, who described him as a "tall, pale, thin Scotchman." He might have added that David was in a delicate state of health, which lasted

throughout his life. Wilkie's first attempt to make himself known was exhibiting in a shop-window, near Charing Cross, a small picture, "The Recruit," that he had brought from Scotland, and for which he willingly accepted £6. He worked assiduously in the schools, and at the next year's exhibition showed his "Village Politician," which was a great success. His next work was "The Blind Fiddler," which he sold for £50. That picture is now in the National Gallery. "The Rent Day" soon followed, and he sold that for £300. Wilkie was then about five-and-twenty. In 1809 he was elected an Associate of the Royal Academy, and in 1811 a full member. He made an exhibition of his pictures in Pall Mall in 1812, but lost money by the venture.

After visiting his friends in Scotland, Wilkie went, in 1814, for the first time, to the Continent, and passed five or six weeks in France, principally in studying the works of art then at the Louvre. Soon after his return to England he produced "Distraining for Rent," "The Penny Wedding" in 1819, and "Reading the Will" in the following year. By 1822 he had completed for the Exhibition his "Reading the Gazette of the Battle of Waterloo" for the Duke of Wellington, and in the next year "The Parish Beadle" for George IV. When that monarch visited Edinburgh, Wilkie was appointed "King's Limner in Scotland," and painted "The Entry of the King." About the same time, however, Wilkie suffered much both in mind and in body owing to domestic troubles, and, in 1825, from heavy losses by some speculation connected with a publishing firm. With a view to restoring his health, Wilkie left England in that year, and met at Florence his friends Hilton and Phillips, with whom he travelled to Rome, Naples, Bologna, and Venice. From Italy he went into Germany, and, after visiting Dresden, Prague, and Vienna, returned to Italy to spend the winter. He then re-commenced painting, and changed his style of execution for one more rapid and, in some respects, more effective.

On his way back to England, when at Genoa, Wilkie decided to visit Spain. He arrived at Madrid in October, 1827. In that country he became an enthusiastic admirer of the works of Velasquez, and his own works assumed somewhat of a Spanish character. He made many studies and sketches in this his later manner, and brought them to London, where he arrived in the spring of 1828. How far he improved as an artist by changing his style of painting, is still an open question. Most of the

pictures he painted in what may be termed his Spanish manner are in the Royal Collection. They include "John Knox Preaching," and Spanish subjects. The picture known as "The Entry of the King into Holyrood," was not completed until 1830, and it did not add to Wilkie's reputation.

Sir Thomas Lawrence, President of the Royal Academy, died in 1830; but, although the king made Wilkie his Painter in Ordinary, the latter was not elected to the Presidency. He retained, however, the former appointment under William IV., who knighted him in 1836, and still continued in his post upon the accession of Queen Victoria, who gave him a commission to paint her first Council.

In 1840 Wilkie determined, rather suddenly, to visit the East, accompanied by Mr. Woodburn, who in his diary mentions how well Wilkie's "Reading the Will" sustained its reputation at Munich among the many fine pictures there. They travelled through Germany to Vienna, and down the Danube to Constantinople, which city they reached in October, 1840. After a residence there of some months, and having painted the portraits of the Sultan and a few other persons, Wilkie and his companion went to Smyrna and Beyrout, and on to Jerusalem, where they arrived at the end of February, 1841. From Syria they proceeded to Alexandria, where Wilkie began a portrait of the Pasha, Mahomet Ali. Wilkie's health had apparently improved during his journey, which had then lasted ten months; but at Malta, owing, it is said, to some imprudence in eating fruit or ice-cream, he had one of those attacks of a stomach complaint to which he appears to have been always subject, and although he rallied sufficiently to embark on board the steamer, he sank rapidly within an hour after she had left the harbour. The vessel put back to the island, but as the authorities refused to allow the body to be landed, it was committed to the sea on the evening of the 1st June, 1841.

As Wilkie suffered all his life, more or less, from ill health, and bestowed so much care and time upon his works up to about 1825, and even somewhat later, it is wonderful that he should have painted so many pictures as he did, for between 1806 and 1842 he exhibited, in London alone, of works classed as "historical" (but many of which could hardly answer to that description), 100 at the Royal Academy and twelve at the British Institution.

The pictures by Sir David Wilkie, especially those in his first

style, will always form one of the glories of the British school. If in his early works he never quite equalled Ostade in producing the effect of daylight in interiors, he often came very near it. As regards his pictures after he had altered his style, foreign critics —and they are impartial judges in the matter—have unanimously expressed regret that he ever adopted it. As Wilkie's works possess more than usual interest for his countrymen, the following interesting list will give much information, not only on the prices paid for them at auctions in London, but also on the subjects he painted and their owners:

		£	s.	d.
Sketch for Reading the Will (small), Sir T. Lawrence's sale	1832 ...	53	11	0
Sunday Morning	1832 ...	115	10	0
Sketch for The Blind Fiddler (painted for Sir George Beaumont) ...	1832 ...	46	4	0
Sketch for The Village Politicians (painted for Lord Mansfield) ...	1832 ...	42	0	0
Sketch for The Cut Finger (painted for Mr. Whitbread)	1832 ...	157	10	0
Sketch for The Rent Day (painted for Lord Mulgrave)	1832 ...	64	0	1
Sketch for Alfred in the Cottage (painted for A. Davidson) ...	1832 ...	50	8	0
Sketch for The Card Party (painted for H.R.H. the Duke of Gloucester)	1832 ...	43	1	0
Sketch for The Sick Chamber (painted for the Marquis of Lansdowne)	1832 ...	89	5	0
Sketch for Digging for Rats (presented to the Royal Academy)	1832 ...	29	8	0
Sketch for Blindman's Buff (painted for George IV.)	1832 ...	115	10	0
Sketch for The Jew's Harp (painted for Arthur Annesley)	1832 ...	44	2	0
Sketch for Ransacking the Wardrobe (painted for Lord de Dunstanville)	1832 ...	90	6	0
Sketch for The Village Festival (painted for J. J. Angerstein) ...	1832 ...	121	16	0
The Rent Day ... ... The preceding fourteen at Earl Mulgrave's sale.	1832 ...	787	10	0
Sketch for The Rabbit on the Wall	1836 ...	50	0	0
The Bagpiper, Sir F. Freeling's sale	1837 ...	116	11	0

		£	s.	d.
Alfred in the Neatherd's Cottage, Marsland's sale	1840 ...	451	10	0
The First Earring (painted for Lord de Dunstanville)	1842 ...	193	4	0
The Duke of Wellington Leaning on his Horse (sketch), Miss Wilkie's sale	1842 ...	176	6	0
Tartar of Acre, Miss Wilkie's sale ...	1842 ...	183	15	0
The Letter-writer, Miss Wilkie's sale	1842 ...	446	15	0
The School, Miss Wilkie's sale ...	1842 ...	756	0	0
The Rabbit on the Wall, Turner's sale	1842 ...	735	0	0
The Letter of Introduction, H. H. Dobree's sale	1842 ...	472	0	0
Abbot, soldier, and monk, Seguire's sale	1842 ...	115	10	0
Cellini Presenting a Censer to the Pope, Rice's sale	1845 ...	740	5	0
Cottage, with tailor, Knighton's sale	1847 ...	7	7	0
Distraining for Rent, W. Wells's sale	1848 ...	1102	10	0
Alfred in the Neatherd's Cottage (finished sketch), Sir T. Baring's sale	1848 ...	86	2	0
Sheep-washing, Sir T. Baring's sale	1848 ...	693	0	0
Alfred in the Neatherd's Cottage, Sir T. Baring's sale	1848 ...	430	10	0
The Parish Vestry, signed and dated 1807, Purvis's sale	1849 ...	30	19	6
The Gentle Shepherd, Duroveray's sale	1850 ...	16	16	0
The Bagpiper, Rucker's sale... ...	1852 ...	103	19	0
Benvenuto Cellini and the Pope, Birch's sale	1853 ...	997	10	0
Reading the Will, Emmerson's sale	1854 ...	147	0	0
Death of the Red Deer, with portraits of McIntyre and McGregor, the huntsman and piper of the Duke of Athol, S. Rogers's sale ...	1856 ...	393	15	0
Digging for Rats (study), Thompson's sale	1859 ...	73	10	0
"Not at Home" (sketch), Phipps's sale	1859 ...	84	0	0
Sportsman Reposing, portrait of General Phipps, dated 1824, Phipps's sale	1859 ...	402	3	0
Portrait of Lady Mary Fitzgerald (small whole length), Phipps's sale	1859 ...	204	15	0

		£	s.	d.
Portrait of Mahomet Ali, Wilkie's executors' sale	1859 ...	54	12	0
Alfred in the Neatherd's Cottage (sketch), Fairrie's sale	1861 ...	74	11	0
Penny Wedding (sketch ; bought in)	1861 ...	50	8	0
The Baptism (small), Lady Chantrey's sale	1861 ...	44	2	0
The Errand-boy, 14in. by 18¼in., Swinburne's sale	1861 ...	456	15	0
Sheep-washing, Allnutt's sale ...	1863 ...	126	0	0
Mary Queen of Scots Leaving Loch Leven, dated 1837, Tunno's sale	1863 ...	798	0	0
Cottage interior, dated 1805, Tunno's sale	1864 ...	204	15	0
The Errand-boy, 14in. by 18¼in., Knowles's sale	1865 ...	1102	10	0
Sheep-washing, Flintshire, 17½in. by 23in., Fletcher's sale	1865 ...	105	0	0
Bacchanals Gathering Grapes, dated 1819 (bought in), Young's sale ...	1866 ...	110	5	0
Queen Mary Leaving Loch Leven (bought in), G.'s sale	1867 ...	745	10	0
Reading the Scriptures, Haigh's sale	1868 ...	92	8	0
Alfred in the Neatherd's Cottage, dated 1806 (bought in), Patrick's sale	1870 ...	756	0	0
Cottage interior, figures by Faed, Bullock's sale	1870 ...	115	0	0
Alfred in the Neatherd's Cottage (bought in), Laurie's sale ...	1871 ...	367	10	0
Cotter's Saturday Night, Moon's sale	1872 ...	619	10	0
The School, Moon's sale	1872 ...	315	0	0
My Only Daughter, Moon's sale ...	1872 ...	630	0	0
The Gentle Shepherd, Moon's sale	1872 ...	46	4	0
Portrait of Mrs. Nurse, Moon's sale	1872 ...	105	0	0
The preceding five at Moon's sale.				
Digging for Rats, 7in. by 5½in. ...	1872 ...	225	15	0
The Penny Wedding, 20½in. by 33in. (see 1877)	1872 ...	735	0	0
Escape of Queen Mary, 48in. by 65in.	1872 ...	630	0	0
Trumpeter's Departure, 15½in. by 12in.	1872 ...	72	0	0
Supper Scene ("Old Mortality"), 12¼in. by 18in.	1872 ...	136	10	0
The preceding five at Gillott's sale.				

		£	s.	d.
Cotter's Saturday Night, McLean's sale	1873 ...	609	0	0
Sunday Morning, 16½in. by 13½in., Hargreaves's sale...	1873 ...	105	0	0
Sheep-washing, 17in. by 24in., Mendel's sale	1875 ...	199	10	0
Lady at the altar	1875 ...	105	0	0
Blind Man's Buff (sketch), 24in. by 34½in., Wynn Ellis's sale ...	1876 ...	152	5	0
The Rabbit on the Wall, 23½in. by 20in. (engraved), Wynn Ellis's sale	1876 ...	1050	0	0
Domestic Felicity	1876 ...	115	10	0
The Penny Wedding, 23in. by 34in. (doubtful), Grant's sale	1877 ...	357	0	0
Napoleon and Pius VII., 98in. by 78in., Grant's sale	1877 ...	1890	0	0
John Knox Preaching, Grant's sale	1877 ...	210	0	0
Rabbit on the Wall (sketch), Smith's sale	1877 ...	5	0	0
Volunteer's Return, or The Recruit (engraved), Smith's sale... ...	1877 ...	6	6	0
Head of Strowyer, the porter at the Royal Academy, Smith's sale ...	1877 ...	6	5	0
The Stolen Slice, signed and dated 1820	1878 ...	74	11	0
The Gentle Shepherd, 12½in. by 7in., Munro's sale	1878 ...	157	10	0
Cottage interior, figures by Faed, Fenton's sale	1879 ...	100	16	0
Queen of Scots Leaving Loch Leven, 48in. by 65in. (bought in), Hooper's sale	1880 ...	735	0	0
Errand-boy (sketch), Fenton's sale ...	1880 ...	99	15	0
Queen of Scots Leaving Loch Leven, Fenton's sale	1880 ...	378	0	0
Reading the Will, 7½in. by 10in. (finished sketch)	1885 ...	31	10	0
Spanish girl, 26in. by 22in., dated 1828...	1885 ...	84	0	0
Boy with flute, 24in. by 19½in. ...	1885 ...	22	0	0
The Penny Wedding, 8in. by 14in. (sketch)	1885 ...	147	0	0
Illustration to "Old Mortality" (engraved)	1885 ...	84	0	0
Illustration to "Peveril of the Peak" (engraved)	1885 ...	31	10	0

		£	s.	d.
The Spanish Mother, 39in. by 49in.	1885 ...	120	16	0
Portrait of Sir Walter Scott, 16½in. by 13½in.	1885 ...	115	10	0
Portrait of Washington Irving in Convent of La Rabida, 48in. by 48in.	1885 ...	75	12	0
Portrait of himself, young, with sketch-book, 30in. by 35in. ...	1885 ...	115	10	0
The preceding ten at Sir W. Knighton's sale.				
The School (his last work), Graham's sale	1887 ...	1650	0	0
The Pinch of Snuff	1890 ...	278	0	0
Distraining for Rent, Wells's sale ...	1890 ...	2310	0	0
The Jew's Harp, dated 1807, Wells's sale	1890 ...	446	0	0
The Village Festival, Wells's sale ...	1890 ...	1890	0	0
Chelsea Pensioners (study), Webster's sale	1890 ...	215	0	0
"Guess my Name," Perkins's sale ...	1890 ...	508	0	0
Landscape, Perkins's sale	1890 ...	231	0	0
The Only Daughter (bought in), Bolckow's sale	1891 ...	735	0	0
Alfred in the Neatherd's Cottage ...	1891 ...	273	0	0
The Bride's Toilet, dated 1837, Price's sale...	1892 ...	735	0	0
The Only Daughter, Bolckow's sale	1892 ...	241	0	0
The Letter of Introduction, Brocklebank's sale...	1893 ...	2152	0	0
Highland Warrior Returned, Essex's sale	1893 ...	357	0	0
Sheep-washing, dated 1817, Gibbon's sale	1894 ...	745	0	0
The Letter-writer, Price's sale ...	1895 ...	420	0	0
A Turkish Coffee-house, Price's sale	1895 ...	420	0	0
Errand-boy, Huth's sale	1895 ...	845	0	0
Lady M. Fitzgerald, Huth's sale ...	1895 ...	283	0	0

Water-colours by Sir David Wilkie have been sold at the following prices:

		£	s.	d.
Mother and Child, sketch for Cotter's Saturday Night, given to Dickens by Wilkie in 1840, C. Dickens's executors' sale ...	1870 ...	136	10	0
Domestic Felicity	1871 ...	115	10	0
A lady at the altar (bought in), Mackinlay's sale	1875 ...	105	0	0

Wilkin (Frank W.).—B.——; D. September, 1842; S. his father; P. portraits and history. He was the son of Charles Wilkin, the engraver. He worked at first principally in water colours, and besides copying pictures by Rubens and Titian in that medium, painted many portraits in miniature and in crayons, which he exhibited between 1820 and 1841 at the Royal Academy. He had, however, the ambition to distinguish himself as a painter on a large scale of historical events, and having received a commission to paint a large picture in oil of "The Battle of Hastings" for Battle Abbey, he exhibited it at Spring Gardens in 1820. The picture, for which he received £2000, was, however, not a success. He did not meet with encouragement to make another effort in that direction, and returned to painting portraits.

Wilkins (Robert).—B. about 1740; D. about 1790; ——; P. marine subjects. In 1765 this artist received a premium of 30 guineas from the Society of Arts. He exhibited with the Free Society of Artists from that year up to 1778, and between 1772 and 1779 at the Royal Academy. His pictures represent naval fights, ships on fire, and moonlight scenes, one of the most interesting being "The City, Mole, and Fortifications of Algiers," which was at the Academy in 1772.

Wille (Pierre Alexandre).—B. Paris, 19th July, 1748; D. after 1821; S. his father, Vien, and Greuze; P. domestic subjects. He was the son of Johann Georg Wille, the celebrated engraver, and became a member of the Paris Academy. He was also appointed Court painter to Louis XVI. The Revolution deprived him of that position, and ruined both the father and son, for in 1821 Pierre petitioned the Duchess d'Angoulême to assist him in maintaining his wife in the Asylum at Charenton. His father engraved from some of his works. There are pictures by the son at Angers, Bordeaux, and Cambrai.

Willems (Marcus).—B. Mechlin, about 1527; D. 1561; Michiel van Coxie; P. history and portraits. A picture of the Decollation of S. John for the Church of S. Rombout at Mechlin and a design for the story of Judith and Holofernes, both by Willems, are mentioned. He also painted, when only twenty-two years of age, the decorations—in which he introduced the history of Dido—when Philip II. entered Mechlin in 1549. His principal occupation was, however, making designs for tapes-

and glass painters. Wornum says there is no evidence that Willems was ever in England.

Williams.—There have been between eighty and ninety artists of this name who have exhibited their works in London. The principal of them are here mentioned:

Williams (Edward).—B. Lambeth, 1782; D. Barnes, 24th June, 1855; S. James Ward; P. moonlight scenes and landscapes generally. Of this artist James Ward was the maternal uncle, and he was apprenticed to a carver and gilder, but turned his attention to painting landscapes, and was especially successful in moonlight scenes. In all, between 1814 and 1855, he exhibited thirty-six landscapes at the Royal Academy, twenty-one at the British Institution, and thirty-eight in Suffolk Street. Late in life he painted principally scenes on the Thames. There is a moonlight scene by him in the National Gallery.

Williams (Hugh William), called Grecian Williams.—B. Wales, 1773; D. Edinburgh, 23rd June, 1849; self-taught; P. landscapes and figures. This artist went to Scotland while still very young and settled at Edinburgh. He was nevertheless, in 1807, a candidate for admission into the Water-colour Society in London, and a member of the New Society of Painters in Water-colours. Many of his early drawings were engraved in *Scott's Magazine*. Hugh gained a good reputation in Edinburgh, and on quitting it, travelled several years in Italy and Greece. He returned to England in 1818, and published in 1820 "Travels in Italy, Greece, and the Ionian Islands," and in 1822, "Views in Greece:" in the latter year he made an exhibition of his sketches and drawings at Edinburgh. He married a lady of good family and fortune.

Hugh Williams's works are executed in a broad style, the masses of foliage are simple, and the colouring is rich and harmonious. There is an account of his gallery in "Peter's Letters." At J. James's sale in 1880, a "View near Rome," by Grecian Williams, produced £17 17s.

Williams (Penry).—B. Merthyr Tydfil, 1798; D. Rome, 1885 or 1886; S. Royal Academy, P. landscapes. The father of this artist was a house-painter, and with the assistance of some Welsh gentlemen, he was enabled to send his son Penry to London, to study in the schools of the Royal Academy. There the latter made rapid progress in art, and exhibited, between 1822 and

1869, of works the subjects of which were classed as "figures," thirty-four at the Royal Academy, nine at the British Institution, and two in Suffolk Street. In 1827 Penry went to Italy and settled at Rome. From that time the subjects of his works became almost exclusively Italian. For nearly fifty years he was generally known and very popular in Rome.

At Miss Huskisson's sale in 1857, "The Ferry," in oils, by Penry Williams, realised £159 12s.

Willis (Henry Brittan).—B. Bristol, ——; D. 1884; S. his father; P. cattle, figures, and landscapes. Brittan Willis was the son of an artist whose works were not of a high class. The son went to America in 1842 and passed a year there. After his return to England he settled in London, and soon became known as an able painter both in oils and in water-colours. He exhibited, from 1844 to 1862, of pictures classed as "cattle," twenty-seven at the Royal Academy, eighteen at the British Institution, and fourteen in Suffolk Street. In 1862 Willis became an Associate of the Society of Painters in Water-colours, and in the following year a full member. His "Group of Highland Cattle in Glen Nevis," exhibited at the Centennial Exhibition of 1876, is in the possession of the Marquis of Lorne.

Pictures in oils by Brittan Willis have been sold as follow:

		£	s.	d.
Cattle on the Sands, Port Madoc, Roberts's sale	1873 ...	185	17	0
River scene, cows, 36in. by 55in., Cottrill's sale	1873 ...	210	0	0
Landscape, with cattle, Wales, Kershaw's sale...	1876 ...	179	11	0
Landscape, with horses and cattle ...	1878 ...	210	0	0
In water-colours:				
Harvest-time (sunset), G. Richards's sale	1864 ...	73	0	0
Lewisham, Kent, G. Richards's sale	1864 ...	157	0	0
Port Madoc, with cattle, 14in. by 16in., F. P. Richards's sale ...	1864 ...	116	11	0
Opening of Day, scene in Sussex ...	1865 ...	204	15	0
Early Morning, 18in. by 30in. ...	1865 ...	152	5	0
Port Madoc, 11½in. by 23¼in. (bought in), Robinson's sale	1865 ...	192	0	0
Group of cattle, 11in. by 19½in. (bought in), Reid's sale	1865 ...	69	0	0
View near Port Madoc, 12in. by 22in., Reid's sale	1865 ...	78	15	0

			£	s.	d.
View near Port Madoc, 11in. by 12in., Reid's sale	1865	...	105	0	0
View near Port Madoc, 11in. by 12in. (bought in), Reid's sale	1865	...	113	8	0
Landscape in Sussex, 12in. by 19in., Knowles's sale	1865	...	119	0	0
Highland scene near Oban, 16in. by 26in., Moore and Co.'s sale ...	1866	...	142	11	0
Crossing the Ford, Maitam's sale ...	1867	...	91	7	0
A Highland Drover, 8in. by 18in. (bought in), Campbell's sale ...	1867	...	81	18	0
Scotch lake scene, figures driving cattle, 12in. by 19in., dated 1862, Campbell's sale	1867	...	106	1	0
Cattle reposing, Bigg's sale	1868	...	97	13	0
Landscape and cattle (bought in), J. E. F.'s sale	1869	...	60	18	0
The Highland Drove, Smith's sale ...	1870	...	148	1	0
Early Morning, Snowdon Range, Rennie's sale	1870	...	320	5	0
Ploughing, Roberts's sale	1871	...	96	12	0
Cows in a Stream, Heritage's sale ...	1871	...	67	4	0
Evening in Somerset (bought in), Williams's sale	1871	...	77	14	0
Highland cattle crossing a stream, 21¾in. by 13¾in., Murrieta's sale	1873	...	157	10	0
Scottish Highlands, Lord Dunmore's sale	1874	...	110	5	0
River scene, cattle	1875	...	194	5	0
Highland cattle, Rucker's sale ...	1876	...	136	10	0
Scene in Sussex, 12in. by 19in., Knowles's sale	1877	...	119	14	0
Ben Cruachan and Loch Etive, McIlraith's sale	1879	...	383	15	0
Port Madoc, 19in. by 25in., Fleming's sale	1879	...	194	5	0
A Cloudy Day in Autumn, Moore's sale	1880	...	231	0	0
On the Wye, 12¼in. by 22¼in., Pittis's sale	1883	...	136	10	0
A storm, Port Madoc, Willis's sale	1884	...	75	12	0
Morning in the Highlands, 13½in. by 20½in., Sibeth's sale	1884	...	84	0	0
Welsh homestead, 31in. by 47in., Hanbury's sale	1884	...	173	5	0
Near Port Madoc, Webster's sale ...	1890	...	110	0	0

Wils, Wilts, or **Wiltz (Jan).**—B. Haarlem, about 1600; D. Haarlem, about 1669; S. ——; P. landscapes. Berchem married his daughter, and sometimes painted the figures and cattle in Wils's landscapes: these are more green than those by Berchem, under whose name they are, however, often sold. Some of Wils's pictures appear to be imitations of the style of Jan Both. There is a landscape by Wils, with figures by Wouwerman, in our National Gallery. At Van der Pol's sale at Rotterdam, in 1824, a landscape by Wils was sold for about £70.

Wilson.—Between sixty and seventy artists of this name have exhibited in London since 1760, their works embracing every style of art, and among the painters the principal were:

Wilson (Andrew).—B. Edinburgh, 1780; D. Edinburgh, 27th November, 1848; S. Alexander Nasmyth; P. landscapes. Although Andrew Wilson painted some fine pictures, mostly Italian subjects simply executed—and if in water-colours, without body-colour—he is principally known as the agent of those English collectors of valuable pictures by the old masters, which were brought, often with great risk and difficulty, to this country at the end of last and the beginning of this century. Andrew came to London in his seventeenth year, and after studying for a short time at the Royal Academy, went to Italy. At Rome he became known to several collectors, and acquired a good knowledge of the works of the various Italian masters.

After his return to England, Andrew Wilson was sent to Italy to purchase pictures, and landed at Genoa in 1803, where, being under the protection of the American consul, he succeeded in buying fifty-four pictures of a high class. He returned through Germany and was home in 1806. From that year he devoted his time to painting in water-colours, was in 1808 a member of the Society of Artists in Water-colours, and exhibited at the British Institution. He married in the same year and was appointed one of the drawing masters at Sandhurst. In 1818 he resigned that office and became the Master of the Trustees' Academy at Edinburgh, where he also exhibited his works.

With his wife and family Andrew went to Italy in 1826. He lived at Rome, Florence, or Genoa for twenty years, during which he painted some fine pictures, and was frequently consulted by persons who wished to make purchases of works of art. He returned to England in 1847, and after residing some months in London, went to Edinburgh, where he died somewhat suddenly.

Two pictures by Andrew Wilson have been sold as follow: "A Farmhouse with Ducks," Stuart's sale, 1836, £1 11s. 6d.; "View of Mecænas' Villa," sale in 1837, £21.

Wilson (Benjamin).—B. Leeds, 1721; D. Bloomsbury, London, 6th June, 1788; S. Hudson; P. portraits. He was the son of a clothier in Leeds, who was unfortunate in business, and Benjamin came early in life to London, where he found employment as a clerk, but also followed his inclination for art. He was principally self-taught, although it is said that he received some help from Hudson, and became on friendly terms with Hogarth, Lambert, and other artists of the time. Benjamin went to Ireland to paint portraits in 1748, and remained there until 1750, when he returned to London. He lived in Great Queen Street, Lincoln's Inn Fields. There he became known to several eminent and fashionable people, whose portraits he painted, and Zoffany worked for him as his drapery painter. He also applied himself to science, was elected F.R.S., and published "Observations on Electricity." Benjamin was, moreover, manager of a theatre, and became by that means known to the Duke of York, who appointed him, about 1773, Painter to the Board of Ordnance. In 1760 and 1761 he exhibited portraits at the Spring Gardens Rooms, and subsequently one at the Royal Academy. Benjamin succeeded Hogarth as Serjeant-painter in 1776, and had the honour of exhibiting his picture of "Belshazzar's Feast" to the king and queen. He was also an excellent etcher, and several of his works were engraved by McArdell and other artists. He married when fifty years of age, and had seven children, one of whom became well known as General Sir Robert Wilson. In 1766 Benjamin was a defaulter on the Stock Exchange; yet he left a handsome fortune when he died.

Among other pictures in oil Benjamin Wilson painted one of "Lord Clive Putting Meir Jaffier's Son on His Throne," which was disposed of at Fountaine's sale in 1783 for £84.

Wilson (John).—B. Ayr Burgh, 13th August, 1774; D. Folkestone, 29th April, 1855; S. Alexander Nasmyth; P. landscapes and marine subjects. John Wilson was apprenticed to a house-decorator in Edinburgh, and, after receiving instruction in art from Nasmyth, lived at Montrose, where he remained two years, employed in painting and teaching drawing. About 1798 he came to London, and was employed as scene-painter at Astley's. Between 1807 and 1855, John Wilson exhibited largely in

London. His pictures were mostly sea-pieces and he sent no less than seventy-five to the Royal Academy, 149 to the British Institution, and 351 to Suffolk Street. Among them his sketch for "The Battle of Trafalgar" gained, in 1826, a premium of 100 guineas, offered by the directors of a competition. Besides the pictures he exhibited in London, he sent many to be shown at the Royal Scottish Academy, of which he was an honorary member. Towards the end of his life he resided at Folkestone.

John Wilson's pictures are well composed, boldly painted, well coloured, and very true to nature. Two have been sold as under:

		£	s.	d.
Shipping and boats off Dover, Bigg's sale	1868 ...	215	5	0
Harlech from the sea, Kershaw's sale	1876 ...	81	18	0

Wilson (Richard).—B. Pinegas, Montgomeryshire, 1st August, 1714; D. Llanberis, May, 1782; S. Thomas Wright; P. landscapes and portraits. The father of this artist, who became so celebrated as a landscape-painter, was a clergyman holding the small living at Pinegas, shortly afterwards collated to Mold, in Flintshire. His wife was of a family connected with that of Lord Chancellor Camden. Richard, their son, received an excellent classical education under his father, and, having shown some inclination for art, was sent, with assistance from Sir George Wynne, a relation of his mother, to London in 1729, where he was placed under Thomas Wright, a portrait-painter. Richard Wilson worked with Wright for six years, and must, when he afterwards painted portraits on his own account, have gained a good reputation as an artist, for in 1749 he was employed by Dr. Hayter, then their tutor, to paint portraits of the Prince of Wales and the Duke of York; in addition to which there are portraits by him at the Garrick Club and in private collections. In fact, Wilson was a portrait-painter until he was six-and-thirty. As such he had saved enough money by 1749 to visit Italy.

Richard went at first to Venice, and remained at that city for nearly a year. There he became acquainted with Zuccarelli, the landscape-painter, who praised so much a landscape which Wilson had painted that the latter determined in future to devote his attention to that branch of art. Probably also the patronage of Mr. Locke, of Norbury, who was then in Venice, may have helped to induce Wilson to come to that decision, as he accompanied that gentleman to various Italian cities, and was employed by him to

make sketches and paint landscapes while on their journey. At length Wilson arrived in Rome, where, if anything was wanting to convert him into a landscape-painter, the admiration for a landscape which he had painted expressed by Joseph Vernet, the French artist, who gave one of his own pictures in exchange for Wilson's, may well have decided his future career. Wilson spent nearly six years in Italy, principally in Rome, but travelled with Lord Dartmouth to Naples, and painted for him some fine landscapes. Wilson returned to England in 1755.

Zuccarelli, who had previously painted scenery at the London Opera House for five years, visited England a second time in 1752. His style of painting landscapes then became so fashionable that the superiority of the manner in which Wilson executed them was not admitted even by artists for some time after the latter returned to England. Among his fellow-artists, many urged him to change it for one resembling that of Zuccarelli, but Thomas Sandby, with better judgment, recommended Wilson to the Duke of Cumberland, for whom he painted his great work "Niobe"; this was exhibited in 1760 in the Adelphi, with the Society of Artists, of which Wilson was a member. It was greatly admired, but some of the critics objected to what they termed placing classical figures in modern landscapes. A very large number of Wilson's chalk sketches made in Italy are, however, so slight that they are mere memoranda, and show that when he painted pictures from them he must have trusted much to his memory and imagination; in fact, it would be more correct to say that he endeavoured to produce the general effect of a locality rather than to give a topographical view of it.

The success which attended the exhibition of the "Niobe" might have enabled Wilson to make a fortune, yet, despite the excellent education he had received and the advantage of a long residence abroad, his manners remained abrupt and coarse to the end of his life; and an independent answer which he gave to Lord Bute lost him the patronage of the King and Court. This did not, however, prevent his being named one of the original members of the Royal Academy, when the King founded it in 1768. From that time Wilson became a constant contributor to the exhibition for many years, and between 1760 and 1780 he showed thirty-three landscapes at the Society of Arts and thirty at the Royal Academy.

As Richard Wilson often repeated a successful picture, and did not readily find purchasers for many of his works, some of them

remained on his hands, and this fact, added to the natural irritability of Wilson's temper, caused his life to be a long struggle with difficulties, which at last rendered the post of Librarian to the Royal Academy and the small salary attached to the appointment acceptable, when he was elected to it in 1776. Fortunately he subsequently inherited a small property at Llanberis on the death of his brother, and this enabled him to retire to that place and live in comfort until his death occurred somewhat suddenly.

Richard Wilson was the greatest landscape-painter which the British school produced up to the end of last century. Fashion may at one time cause the works of an artist to rise artificially above, and at another to sink below, their real value; but where, as in the case of Wilson's, the prices paid for them at auctions have remained about the same for a century, no amount of adverse and prejudiced criticism will prove that they are worthless, or that the favourable opinion of those who purchased them was wrong.

To estimate with any degree of certainty the number of pictures in oil which Richard Wilson painted, is impossible. It must have been very great, and however desirable it might be to have a complete list of the prices paid for them at auctions in London, the space at disposal will only allow of giving those which have been bought at £100 and upwards:

		£	s.	d.
View on the Banks of the Tiber, Clarke and Hibbert's sale ...	1802 ...	131	5	0
Landscape, Fall of Phaeton, from Duke of Bridgwater's Collection, Walsh Porter's sale	1803 ...	194	10	0
Landscape with Niobe, Duke of Gloucester's sale	1806 ...	830	0	0
Solitude, J. Roberts's sale	1815 ...	204	15	0
View on the Thames near Richmond, barge sailing, men bathing, Beckford's (Fonthill) sale	1823 ...	110	5	0
Lake Nemi, Steer's sale	1826 ...	105	0	0
Tabley Hall and Park, Lord de Tabley's sale	1827 ...	204	15	0
On the Arno, Lord de Tabley's sale	1827 ...	493	10	0
Composition (suggested by the scenery near Chepstow, viewed from Piercefield)...	1827 ...	178	10	0
The Campagna	1836 ...	231	0	0
Italian lake scene, Esdaile's sale ...	1838 ...	183	15	0

		£	s.	d.
Landscape, Roman ruins, waterfall, King's sale...	1840 ...	400	0	0
View in the Republic of S. Marino, Hastings' sale	1840 ...	115	10	0
An Italian landscape (painted for Lord Camden), Lady Stuart's sale	1841 ...	246	15	0
View of the Lago Bracciano	1842 ...	210	0	0
Cicero's Villa, Cave's sale	1843 ...	162	15	0
View of Rome from the Ponte Molle, Harman's sale	1844 ...	325	10	0
A fortress on a rock, T. Wright's sale	1845 ...	142	16	0
Grandeur in Decay, T. Wright's sale	1845 ...	114	9	0
Country scene, from De Tabley's Collection, T. Wright's sale ...	1845 ...	294	0	0
Italian landscape, The Bathers, Higginson's sale	1846 ...	210	0	0
View of Sion House, J. Rogers's sale	1847 ...	210	0	0
View on the Dee, Sir T. Baring's sale	1848 ...	164	17	0
River in the Campagna, from Lady Ford's Collection, Sir T. Baring's sale	1848 ...	126	0	0
Meleager, Sir T. Baring's sale ...	1848 ...	178	10	0
On the Dee, Evening, Conyngham's sale	1849 ...	225	15	0
On the Thames, Pagoda at Kew, Winstanley's sale...	1850 ...	194	5	0
Temple at Tivoli, Fletcher's sale ...	1851 ...	141	15	0
Landscape, a woman and a man leading a horse, evening, W. Wells's sale	1852 ...	138	12	0
Landscape, tower, cascade, and horseman, Woodburn's sale	1853 ...	157	13	0
Rome from the Ponte Molle, Grant's sale	1854 ...	111	6	0
Landscape, temple, three figures, S. Rogers's sale	1856 ...	130	10	0
Adrian's Villa, S. Rogers's sale ...	1856 ...	141	15	0
Mecænas' Villa, two figures, S. Rogers's sale	1856 ...	141	15	0
Italian landscape, round tower, and three figures, S. Rogers's sale ...	1856 ...	105	0	0
Landscape at Villa Madonna ...	1857 ...	110	0	0
Landscape, lake, and buildings, Bailey's sale	1859 ...	383	5	0
Cicero's Villa, three figures, Bailey's sale	1859 ...	315	0	0

		£	s.	d.
Lago Nemi, Bailey's sale	1859 ...	273	0	0
Campagna, figures of Diana and Actæon, Bailey's sale	1859 ...	283	0	0
Lake with palace and bridge, Trimmer's sale	1860 ...	101	17	0
Large landscape, looking over the Campagna	1861 ...	189	0	0
Tomb of the Horatii and Curiatii, 40in. by 53in., Bicknell's sale ...	1863 ...	111	16	0
Landscape, Celadon and Amelia (the figures by Mortimer), Allnutt's sale	1863 ...	210	0	0
View of Lake of Albano, and View over the Campagna, from Tivoli	1863 ...	420	6	0
Landscape, four figures hauling a net, Anderson's sale	1864 ...	173	5	0
Classical landscape, 28in. by 35in. (bought in), Blackburn's sale ...	1865 ...	120	15	0
Mecænas' Villa, Hardman's sale ...	1865 ...	231	0	0
Lake of Albano (bought in), Smith's sale	1865 ...	420	0	0
The Banks of the Arno, 55in. by 81¾in., Delafield's sale	1870 ...	215	5	0
Villa Madonna, Rome...	1870 ...	388	10	0
Niobe	1870 ...	162	15	0
View in Italy, Brooks's sale... ...	1871 ...	136	10	0
Landscape and lake	1872 ...	131	5	0
Landscape, river, in Italy	1872 ...	162	15	0
Landscape, river, in Italy	1872 ...	178	10	0
Landscape in Wales	1872 ...	178	10	0
Landscape near Rome...	1872 ...	325	0	0
Landscape, Meleager	1872 ...	220	10	0
The preceding six at Gillott's sale.				
Landscape near Tivoli, 40in. by 50in., Howard's sale	1872 ...	173	5	0
Lake Nemi, Angerstein's sale ...	1874 ...	331	15	0
View near Rome, (from Gillott's Collection), Angerstein's sale ...	1874 ...	246	15	0
Italian lake, 18in. by 15in., Ellison's sale	1874 ...	262	10	0
Cicero's Villa, from Lord Northwick's Collection, Bond's sale	1874 ...	294	0	0
Lake and Castle, from Zachary's Collection, Bond's sale	1874 ...	556	10	0
Lake scene, 33in. by 42in., Mendel's sale	1875 ...	735	0	0

		£	s.	d.
Landscape near Clifton (bought in), Hall's sale	1875 ...	120	15	0
Road scene and castle, 25in. by 16in., Wynn Ellis's sale	1876 ...	162	0	0
Niobe, 57½in. by 75in. (no flash of lightning), Wynn Ellis's sale ...	1876 ...	451	10	0
Tivoli	1876 ...	136	10	0
Lake Albano	1876 ...	178	10	0
Lake scene near the coast, 27in. by 35in., Munro's sale	1878 ...	294	0	0
Road scene in Italy, 16½in. by 21in., Munro's sale	1878 ...	273	0	0
Road scene in Italy, with temple, 24in. by 19in., Munro's sale ...	1878 ...	168	0	0
Sion House at Kew, 36in. by 53in., Munro's sale	1878 ...	283	0	0
Road scene, castle walls, 16in. by 20in.	1878 ...	152	5	0
Italian road scene, Anderdon's sale	1879 ...	115	10	0
Cader Idris	1879 ...	105	0	0
Sea-shore, morning, 30in. by 54in., from Lord Northwick's Collection, Rushout's sale	1879 ...	162	15	0
View of Rome, sunset, 53in. by 38in., Duke of Hamilton's sale ...	1882 ...	1050	0	0
Wynnstay Park (belonged to Col. Adair), Hollingsworth's sale ...	1882 ...	105	0	0
Landscape near Dolgelly and Barmouth, 36in. by 54in.	1883 ...	540	0	0
View of Rome, Macfarlane's sale ...	1883 ...	178	10	0
Lake Avernus, W. Angerstein's sale	1883 ...	115	10	0
Tivoli, 48in. by 60in., Morris's sale	1883 ...	107	2	0
Landscape near Barmouth	1884 ...	399	0	0
Apollo and the Seasons, 41in. by 15in., Bentley's sale	1885 ...	425	5	0
Italian lake scene, Wells's sale ...	1890 ...	210	0	0
View on the Dee, Dudley's sale ...	1892 ...	315	0	0
Sion House, Gibbon's sale	1894 ...	399	0	0
The Arno, Price's sale	1895 ...	651	0	0

Wilts or **Wiltx.**—*See* **Wils.**

Winck (Christoph).—B. Eichstadt, 1738; D. Munich, 1797; & his brother; P. theatrical scenery and sacred subjects. He was the brother of Christosomuss Winck. At first he painted for the theatres, but also for the churches in Bavaria. He became Court Painter to the Elector of Bavaria in 1769, and in the following

year assisted in founding a School of Design at Munich, which was afterwards developed into the celebrated Academy of that city.

Wingfield (James Digman). — B. early in the present century; D. 1872; S. ——; P. historical and other subjects, and landscapes. This artist, of the circumstances of whose life little is known, exhibited, between 1832 and 1872, being then resident in London, of pictures classed as "historical," thirty-eight at the Royal Academy, ninety-four at the British Institution, and forty-one in Suffolk Street. He died in the spring of 1872, and his remaining works were sold by Messrs. Christie in the following July. There have also been sold by auction of Wingfield's works:

		£	s.	d.
Eight panels for a screen (thirty-two pictures)	1863 ...	351	15	0
Eight panels for a screen (thirty-two pictures; bought in)	1864 ...	294	0	0
Eight panels for a screen (thirty-two pictures)	1866 ...	199	10	0
Interior of Stafford House (with F. Goodall; bought in)	1876 ...	210	0	0

Winston (Charles).—B. Farningham, Kent, 1814; D. 3rd October, 1864; S. ——; P. copies of stained glass. Although an amateur, this artist acquired great skill in drawing, and made many copies from ancient glass, in which the character and colour are admirably rendered. His father, who was the Rev. B. A. Sanford, Vicar of Farningham, took the name of Winston. The son graduated at Oxford, became a barrister, and practised on the Home Circuit; at the same time he indulged his love of art, and was distinguished by his knowledge of stained glass. In 1847 Charles published an "Inquiry into the Difference of Style Observable in Ancient Glass-painting," and, in 1849, "An Introduction to the Study of Painted Glass." He contributed also papers to the "Journal of the Archæological Society." His writings are illustrated by drawings made by himself, of which he left, at his death, a large collection to the nation.

Wint (De).—*See* **De Wint.**

Winterhalter (Franz Xavier).—B. Mensenschwand, near S. Blazien, in the Black Forest, 20th April, 1806; D. Frankfurt, 8th July, 1873. This artist, after applying himself to engraving at Freiburg, went, in 1823, to Munich, where he studied portrait-

painting under Stieler, and worked at Piloty's lithographic establishment for a living. In 1828 he moved to Carlsruhe, and a successful portrait by him of the Grand Duke Leopold led the way to fortune. He was appointed painter to the Court, and visited France and Italy. In 1834 he settled in Paris, and from there was called to different countries to paint many royal and distinguished personages in Russia, Belgium, England, and Austria. His portraits are well composed and generally life-like. He imparted, also, a certain look of elegance and refinement, suitable to those who sat to him. Besides portraits he painted genre pictures and some landscapes, chiefly Italian; he also executed engravings and lithographs.

Winterhalter's great success made him many enemies among the artists of the different countries to which he was summoned, to whose criticisms his portraits give the best answer. So sensitive, however, was he of the hostility other painters showed towards him, that, by his will, he directed that a case which contained twelve of his pictures should not be opened until fifty years after his death, when they would be judged by a generation free from any prejudice against him. His wishes were not, however, respected, and in the case were found, besides landscapes and flower-pieces, two battle scenes from the Austro-German War of 1866, and a portrait of Prince Clement Metternich, in his garden at Johannisberg, with this inscription: "I painted this portrait in 1858. I was so pleased with it that I resolved to keep it." Two of the landscapes were scenes in the Isle of Wight. Winterhalter's portraits of the Queen and Prince Albert are hung in the private apartments at Windsor. There is also a full-length portrait of the Prince Consort by him in the National Portrait Gallery.

Between 1852 and 1867, four portraits by this painter were exhibited at the Royal Academy; and at Calzado's sale in 1868, his portrait of Adelina Patti was bought in at £55 13s.

Wissing (Willem).—B. Amsterdam, 1656; D. Burleigh, 1687; a Willem Doudyns and Lely; P. portraits. After studying at The Hague under Doudyns, Wissing visited Paris and came to England about 1680, where he assisted Sir Peter Lely. He soon found patrons in this country and painted all the members of the Royal Family, repeating the portrait of the Duke of Monmouth several times. Although he had a rival in Sir Godfrey Kneller, Wissing was much employed after the arrival in England of that

painter. James II. sent Wissing to Holland to paint the portraits of William and Mary, Prince and Princess of Orange, and he had been engaged in painting that of the Marquis of Exeter when he died at Burleigh. Wissing's own portrait, by himself, was engraved by John Smith.

There are several portraits by Wissing at Hampton Court and in the National Portrait Gallery. They are solidly and well painted but somewhat gaudy in colouring. Portraits by him have been sold as under:

		£	s.	d.
A gentleman	1833 ...	3	3	0
Thomas Earl of Pembroke as Lord High Admiral, three-quarter length, Lord Northwick's sale...	1859 ...	57	0	0

Wit.—*See* **Witt.**

Witherington (William Frederick).—B. Goswell Street, London, 26th May, 1785; D. 10th April, 1865; S. Royal Academy; P. landscapes and figure subjects. Witherington was in early life employed at a house of business in the City, but, urged on by a natural taste for art and trying to improve himself, he gained admission into the schools of the Royal Academy in his twentieth year. From 1808 he became a regular exhibitor at that institution, and in all, between that year and 1863, of pictures classed as "domestic," he showed 138 at the Royal Academy, sixty-two at the British Institution, and one in Suffolk Street. At first he painted landscapes, and first exhibited in 1811, "Tintern Abbey." Subsequently he painted figure subjects of a rural character. In 1835 he exhibited "A Hop Garden," one of his best works, and now at South Kensington. There were also two pictures by him in the Vernon Collection.

Witherington was elected an Associate of the Royal Academy in 1830, and a full member in 1840. He painted much in Devonshire and North Wales, and his pictures are carefully executed, very pleasing, and full of life. They have been sold by auction as follow:

		£	s.	d.
Hop-pickers (engraved), W. Wells's sale	1860 ...	117	12	0
Stacking Hay, 49in. by 37½in., Wallis's sale	1865 ...	262	0	0
The Gravel-pits, Flatow's sale ...	1866 ...	136	10	0
The Market-cart, 44in. by 34in., Cope's sale	1866 ...	157	10	0

		£	s.	d.
The Courageous Brother, Doughty's sale	1874 ...	136	10	0
The Market-cart (Wells's picture), Grant's sale	1879 ...	168	0	0
Mid-day, 27¼in. by 35in., Arden's sale	1879 ...	67	0	0
The Ferry, 36in. by 48in., Mrs. Vaughan's sale	1885 ...	236	5	0

Witt, Wit, or Witte (De).—There were many Dutch and Flemish painters of this name; Witt and Wit being the Dutch forms of the name, and Witte the Flemish.

Wit (Emanuel de).—B. Alkmaar, 1607; D. Amsterdam, 1692; S. Evert van Aelst; P. still-life, portraits, and architecture. This artist, who was one of the most eminent in Holland after he abandoned painting still-life and portraits and devoted his time to painting architecture, was peculiarly successful in representing the interiors of the churches at Amsterdam, with spirited groups of figures dressed in the costumes of the time. He represented also in a very effective manner the effects of light and sunshine, and his pictures are executed with great taste, and are picturesque and pleasing in their general aspect. Between 1801 and 1885 they were sold at auctions in London at prices varying from £17 17s. to £173 5s. The following produced above £50:

		£	s.	d.
Church interior, figures standing before an open grave (bought in), Phipps' sale ... ... This picture was presented by Sir J. Reynolds to Edmund Burke, at whose sale, in 1812, it produced £29 18s. 6d.	1859 ...	157	10	0
The same picture (bought in), Phipps' sale	1868 ...	52	10	0
Interior of Delft Cathedral, 16in. by 13in., Howard's sale	1873 ...	131	0	0
Interior of church, 16in. by 14½in., De Zoete's sale	1885 ...	173	5	0

Witte (Gaspar de).—B. Antwerp, 1618; D. Antwerp, 1680 or 1681; studied in Italy; P. landscapes. He went probably going to Italy, where he was known as Van Vitel or Vanvitelli, and nicknamed "Pictoors." He painted small landscapes, principally from sketches made in Italy, in which are ruins. They are

very highly finished, and are to be found in the museums of Antwerp and Vienna.

Wit (Jacob de).—B. Amsterdam, 1695; D. 1754 or 1755; S. Van Spiers and Van Hal; P. history, portraits, children, and designs for tapestry. While still a boy Jacob de Wit went to live with his uncle at Antwerp, where, at the age of fifteen, his name was inscribed in the register of the Guild of S. Luke as a pupil of Van Hal. He received a good, sound education, and became as learned as he was amiable. Of the pictures by the great masters, especially of those by Rubens in the Church of the Jesuits (which were destroyed by fire in 1718), Jacob made a profound study and innumerable drawings. He excelled in representing cherubim and children, and in decorating rooms with allegorical subjects into which he could introduce them. In 1736 he painted in the Great Council Chamber at Amsterdam subjects from the Old Testament, and also altar-pieces for churches.

Witte (Pieter de), the elder, called Pietro Candido.—B. Bruges, 1548; D. Munich, 1628; S. ——; P. history. It is uncertain under whom this artist worked before he went to Italy, where he was intimate with Giorgio Vasari, and assisted that painter at the Vatican. Pieter painted equally well in fresco and in oil, and was employed on important works at Florence by the Grand Duke of Tuscany. He made also cartoons for tapestry. Maximilian Elector of Bavaria invited him to Munich, and he passed the remainder of his life in that city. His works have been engraved by Jan Sadeler and others.

Witte (Pieter de), the younger.—B. Antwerp, 1620; D. Rome, 1669; S.——; P. landscapes. This painter was known in Rome as Petrus Albus. He painted landscapes in the style of those by Claude Lorrain.

Wittel (Gaspar or **Kaspar van)**, called Vanvitelli or Van Vitel, also Degli Occhiali.—B. Utrecht, 1671; D. Rome, 1736; S. Mathias Withoos; P. landscapes and architectural subjects. This painter went young to Italy, where he Italianised his name into Vanvitelli, and was nicknamed Degli Occhiali, which has caused his works to be confounded with those of Ferrantini (*see* **Occhiali**). Wittel went to Naples, where he obtained the patronage of the Spanish Viceroy. After the revolution there he lived principally in Rome, painting views in the neighbourhood of that city, but others of cities and seaports in Italy. His

pictures are executed with much care and attention to detail, and in a light, clear style of colouring.

Wivell (Abraham).—B. Marylebone, London, 9th July, 1786; D. Birmingham, 29th March, 1849; self-taught; P. portraits. The career of this self-taught artist was too remarkable for his name not to find a place here. His father was a tradesman in Lancaster, who, having failed in business, came to London, where he died, leaving a widow and four children in penury. Abraham, however, learned shoemaking at the Marylebone School of Industry, and was apprenticed in 1799 to a wigmaker and hairdresser. He in time set up on his own account, and among the wigs in the window of his shop placed some of his miniatures in water-colours, which were much admired. Abraham still continued to work at his trade, but, having sketched likenesses of "The Cato Street Conspirators" with success, he obtained commissions for portraits of persons connected with the theatres. He next sketched with great ability the portraits of the principal persons engaged at the trial of Queen Caroline, and published the sketches. Unfortunately, he lost the money he had made by publishing "An Inquiry into the History of the Shakespeare Portraits," but in the midst of his difficulties inherited an annuity of £100 left him by his uncle. He was then engaged in devising fire-escapes, and when the Society for the Protection of Life from Fire was established, in 1836, he was appointed their superintendent, with a salary of £100 a year. Wivell, however, threw up the appointment, and went to live at Birmingham, where he resumed painting, and was engaged in 1847 to make likenesses of railway celebrities for the *Railway Record*.

Wivell exhibited at the Royal Academy, between 1822 and 1854, ten works, of which two were certainly portraits in oil. In general, however, he confined his attention to carefully-drawn miniatures in black lead, which were excellent likenesses.

There was an Abraham Wivell, junior, who exhibited, between 1848 and 1865, of works the subjects of which were classed as "domestic," two at the Royal Academy, seven at the British Institution, and seven in Suffolk Street; we believe he was a son of the above-named artist.

Wleugels.—*See* **Vleughels.**

Wohlgemuth (Michael).—B. Nürnberg, 1434; D. Nürnberg, 1519; a. probably his father; P. history and portraits. This

painter and wood-engraver was a member of a family of artists long resident at Nürnberg. Probably his father was Albrecht Wohlgemuth, who was a burgess at Nürnberg in 1456. Michael, however, was for a long time absent from that city, as he appears first in public documents as a burgess in 1474, but he remained there from that time until his death, and was the chief master of the school of Franconia. His works are very numerous, both pictures and wood-engravings, the former in churches and public galleries. He has also the merit of having been the master of Albert Dürer, who painted a portrait of him, now in the Pinakothek at Munich, and dated 1516.

In Wohlgemuth's pictures the composition is simple, the drawing decided and tolerably close to nature, the expression in the faces unaffected and religious, and the colouring rich; yet they are very unequal in merit. Many of them and his designs were engraved by other artists, and there is some uncertainty as to which are entirely by him.

The following pictures attributed to Michael Wohlgemuth were disposed of at Lord Northwick's sale:

		£	s.	d.
Christ bearing the Cross	1859 ...	9	9	0
The Crucifixion	1859 ...	9	6	0
The Presentation in the Temple ...	1859 ...	3	13	6
The Circumcision (the companion) ...	1859 ...	5	15	6
The Flight into Egypt	1859 ...		—	

Wood (John).—B. London, 29th June, 1801; D. 19th April, 1870; S. Sass's Academy and the Royal Academy; P. history. It is necessary to give some account of this painter, as he showed, between 1823 and 1862, of works classed as "historical," no less than 118 at the Royal Academy, sixty-eight at the British Institution, and thirty in Suffolk Street. He was the son of a drawing master, and was early admitted into Sass's Academy. In 1819 Wood entered the schools of the Royal Academy. He gained the gold medal for his "Joseph Expounding the Dreams of the Chief Butler and Baker." In 1834 he also gained, in a competition, a commission for the altar-piece of S. James's Church, Bermondsey. He was awarded, at Manchester, in 1836, the prize for his "Elizabeth in the Tower," and, shortly afterwards, a premium of £1000, also in a competition, for a painting of "The Baptism of Our Saviour."

Wood's early works gave promise of an excellence to which they never attained: on the contrary, they became of less value

as he advanced in life. It is said that he was one of Sir Thomas Lawrence's assistants.

Woodforde (Thomas).—B. Castle Cary, 1764; D. Ferrara, 1817; S. Royal Academy; P. history and portraits. The assistance of Sir R. C. Hoare enabled Woodforde to enter the schools of the Academy, and the same patron sent him to Italy, where he studied until 1791. After his return to England he worked for Boydell's "Shakespeare Gallery," and painted fancy subjects and portraits. His "Forest Scene from 'Titus Andronicus'" was painted for Boydell, and engraved by Anker Smith. In 1800 Woodforde was elected an Associate of the Royal Academy, and in 1807 a full member. He was a large contributor to the exhibitions of that institution, as, between 1784 and 1815, he sent to them 133 works classed as "domestic" (but of which some were historical or portraits), and thirty-nine to the British Institution. Among these was his "Charles I., in the Hands of the Army, has an Interview with his Children," which was engraved by W. Sharp.

Woodforde composed well, drew correctly, and coloured better than most of his contemporaries, especially in water-colours; but he lacked genius, and his productions are at best those of a painstaking and laborious artist.

Woodward (George M.).—B. ——; D. London, November, 1809; S. ——; P. caricatures. Woodward was born towards the end of last century, as his designs appeared in 1792. In 1797 Rowlandson engraved his "Cupid's Magic Lanthorn." He himself published "Eccentric Excursions in England," 1798; "Lebrun Travestied," 1800; "The Caricature Magazine," 1807; and "Comic Works in Prose and Poetry," 1808. In 1802 he caricatured Mrs. Billington under the title of "The Musical Mania for 1802." Woodward had a great reputation as a caricaturist, but led a most irregular life, and died at the Brown Bear in Bow Street, where he slept occasionally. He was so poor that he was buried at the expense of the landlord.

Woodward (Thomas).— B. Pershore, Worcestershire, 1806; D. Worcester, November, 1852; S. Abraham Cooper; P. animals. This well-known animal-painter showed remarkable talent when a boy, as at the age of fifteen he exhibited a picture at the British Institution. From that date he became a great contributor to exhibitions, for between 1821 and 1852 he exhibited of pictures

classed as "sporting," eighty-five at the Royal Academy, sixty at the British Institution, and fifteen in Suffolk Street. Among other notable pictures he painted "The Battle of Worcester," also his "Tempting Present," a very clever composition, which was engraved by Smith and Robinson in 1824. Woodward's talent was not, however, restricted to painting animals, as he produced some views of Scotch scenery, of which Ottley expresses the opinion that they "are well worthy of a place in any collection." He died of consumption at Worcester in the prime of life.

At General Phipps's sale in 1859, Woodward's "Crossing the Ford" produced £42.

Wootton (John).—B.——; D. London, 1765; S. Jan Wyck; P. animals and landscapes. Wootton was born at the end of the seventeenth century, and early made himself known at Newmarket, where he was much employed to paint racehorses and dogs, and was well paid. Later he painted hunting scenes in landscapes. His works are usually on a large scale, and decorate the halls of old mansions, such as Longleat, Dytchley, Althorp, Blenheim, and the Royal residences. He designed also the illustrations for the first edition (1727) of Gay's Fables, and painted a portrait of the Duke of Cumberland with the routed army of the Pretender in the background, which was engraved by Baron. In 1761 Wootton sold his collection of drawings and paintings. His sight failed him before his death, which occurred at a house he had built in Cavendish Square and decorated with his paintings.

Wootton painted horses with great spirit, but his best pictures are portraits of dogs. His landscapes, although generally painted somewhat heavily, as backgrounds in his pictures, are richly coloured. The following are prices which have been paid at auctions for pictures by Wootton:

		£	s.	d.
Large landscape, with figures by Hogarth	1801 ...	24	3	0
Landscape, with figures	1802 ...	2	5	0
A greyhound	1802 ...		15	0
Portrait of the Duke of Cumberland on horseback, Gott's sale	1810 ...	2	0	0
Landscape	1813 ...	2	10	0
Landscape, with figures, Garrick's sale	1823 ...	6	10	0
View of the racecourse at Newmarket, with many figures and portraits	1827 ...	16	5	6
Landscape, with figures, Lord Cremorne's sale	1827 ...	13	13	0

Wouters (Frans).—B. Lierre, in Brabant, 12th October, 1614; D. Antwerp, 1659; S. Rubens; P. history and landscapes. He studied under Rubens at Antwerp, and imitated that master's style of painting, particularly landscapes, very closely. Frans was Court Painter to the Emperor Ferdinand II., and, coming to England in 1637, was appointed chief painter to Charles II., then Prince of Wales. On the breaking out of the civil war he returned to Belgium, where he was, in 1648, appointed Director of the Antwerp Academy. Pictures by Frans Wouters have been sold as follow:

		£	s.	d.
Moses Striking the Rock	1803 ...	10	10	0
The Finding of Moses, Ellis's sale ...	1864 ...	10	0	0

Wouters (Gomar).—He was a native of Flanders, and flourished towards the end of the seventeenth century. There are prints representing views in Rome and the neighbourhood, inscribed "G. Wouters Cavalier, del. and sculp."

Wouters (Jakob), called Vosmeer or Vosmaer.—B. Delft, 1584; D. Delft, 1641; S. ——; P. landscapes, fruit, and flowers. He went to Italy, and on his return to Delft married and became Dean of the Guild of S. Luke in 1633.

There was also a Daniel Vosmaer, who painted views about the same time, and the Great Explosion at Delft in 1654. One of his pictures is in the Town Hall at Delft.

Wouwerman.—The family of Dutch artists who rendered the name of Wouwerman so celebrated, appears to have come from Alkmaar, but to have been settled at Haarlem long before the great artists who bore it were born. There were certainly three generations of them, which produced at least five painters. They were Pawels or Paulus Joosten, the father of Philips, Pieter, and Jan; and a second Paulus, a son of Pieter.

Wouwerman (Jan).—B. Haarlem, 1629; D. Haarlem, 27th November, 1666; S. his father and Jan Wynants; P. landscapes with figures and animals. Jan Wouwerman painted so much in the style of his master Wynants, that it is more than probable his signature has been effaced from his pictures, in order that they might be sold as being by the master instead of the pupil. This could be the more easily done as the initials J. W. suited both names. It would be difficult to account otherwise for the fact that only a few pictures signed by Jan Wouwerman are known.

One is in the Museum-Boynians at Rotterdam, while a view of a street in Haarlem is in the Museum of that town, and another in our National Gallery.

Pictures attributed to Jan Wouwerman have been sold as follow:

		£	s.	d.
A skirmish of horsemen	1802 ...	16	5	6
Landscape, with a traveller	1809 ...	9	8	6
Cavalry attacking baggage waggons, Bryan's sale	1865 ...	29	8	0

Wouwerman (Pawels or **Paulus Joosten).**—B. ——; D. Haarlem, 26th September, 1642. He lived at Haarlem, and probably was born in that city. All that is known of him as an artist is that he painted historical subjects, but not remarkably well. He married three wives, and by the third, Susanna van der Bogaert, had the painters Philips, Pieter, and Jan, and three daughters; also twins, Daniel and Geertruyd; and a son, Geertruit, born in 1629.

Wouwerman (Philippus or **Philips).**—B. Haarlem, baptised 24th May, 1619; D. Haarlem, buried 23rd May, 1668; S. his father; P. battles, fairs, huntings, etc. The following are the most interesting facts at present known relative to this painter. He was the eldest son of Pawels Joosten Wouwerman. On the 4th September, 1640, in which year he became of age, he was admitted into the Guild of S. Luke at Haarlem, as the son of a master-painter, his father having been first admitted as a master-painter. Probably up to that time his name had only stood in the Register as the pupil of another artist. By 1642 Philips Wouwerman must, however, have been a master-painter, as he then declared as his pupils Nicolaas Ficke and Jacob Warnars, of Amsterdam. In the same year he called upon the Guild to interfere in a dispute between himself and another pupil, Koort Witholt, of Sweden, and to prohibit the latter from being admitted into the workshop of Jacob de Weth or any other painter. Philips Wouwerman was also a "commissioner" of the Guild in 1645. It is clear from these dates that before he was five-and-twenty he was already a recognised master, and an important person in the Guild. Philips died in 1668, and his wife in January, 1670. In 1718 the sepulchre of Philips was moved by desire of his grand-daughters. The great expense incurred at the funerals of Philips and his wife seems to prove that the family was not so poor as has been supposed. Yet in 1670 (two

years after his death), a personal tax—due from Philips—was not paid, but that may have been owing to the death of his wife. The wars with France and England and the decrease of the Dutch trade must also have rendered the merchants unable to pay artists so liberally as they had done before that time.

Of all the pictures painted by Dutch artists, perhaps those by Philips Wouwerman have been most generally admired. Fortunately, they are very numerous, although some that are sold under his name are in all probability by his brothers Pieter and Jan. Smith, in his catalogue of the works of Philips, gives above 800, and many in private hands must have been unknown to him. It should also not be forgotten that Philips assisted other painters by introducing figures and horses into their pictures, and that such are to be found in some of the finest landscapes by Wynants. Philips' own landscapes are, however, painted with great delicacy and lightness of touch, which set off to advantage the cavaliers and ladies in the foreground, whom he painted in a much more highly-finished manner. His horses and dogs are also excellent, and the former, when white, have become almost the test of a picture being by him. At the same time it should be remembered that some of his pictures are painted throughout much more solidly than others; also that his early works are the brownest in tone, while the later ones are more silvery, and have generally more figures in them.

Taking the prices at which about 300 pictures by Philips Wouwerman have been sold by auction in London and Paris, they range from £11 5s.—paid for a small landscape at Lord Bessborough's sale in 1801—to £3675 for "Halt of Sporting Party," at Dudley's sale in 1892. The number of those which have been sold for more than £100 and less than £300 is so great, that we must restrict the list to those which have produced £300 and upwards:

		£	s.	d.
Chasse au Cerf, Julienne's sale ...	1767 ...	650	0	0
The same picture, Choiseul's sale	1772 ...	830	0	0
Course du Hareng, Randon de Boisset's sale	1777 ...	480	0	0
Landscape with figures	1790 ...	556	10	0
La Ferme au Colombier, Choiseul-Praslin's sale	1793 ...	1500	0	0
A Convoy Attacked, over sixty figures, 38in. by 68in., Sir L. Dundas's sale	1794 ...	390	0	0

		£	s.	d.
Soldiers, with baggage, embarking, Clarke and Hibbert's sale ...	1802 ...	315	0	0
Landscape, coach, and grey horses, from Geldermeister's Collection, Clarke and Hibbert's sale ...	1802 ...	357	0	0
Le Coup de Pistolet, Heathcote's sale	1805 ...	367	10	0
Landscape, with horses, figures, dogs, buildings, Lord Rendlesham's sale	1806 ...	470	0	0
A Party Going Hunting, from Orleans Collection, Elwyn's sale ...	1807 ...	357	0	0
Landscape, horses, and figures, 32¾in. by ?, from Lord Bessborough's Collection, Lord Rendlesham's sale	1810 ...	333	0	0
Camp scene, with a beggar, W. Porter's sale	1810 ...	315	0	0
Hawking Party at an Inn	1811 ...	420	0	0
Hay Harvest, from the Schmidt Collection at Amsterdam, La Fontaine's sale	1811 ...	1705	0	0
Bataille, Paillet's sale	1811 ...	765	0	0
Le Coup de Pistolet, Humble's sale	1812 ...	414	15	0
Les Sablons de Westphalie, La Fontaine's sale...	1813 ...	609	0	0
Fair near Brentholme Castle, Delahante's sale	1814 ...	315	0	0
Campement d'Armée, Lapeyrière's sale	1817 ...	375	0	0
View on the sea-shore...	1819 ...	320	0	0
Bank of river, figures landing goods, from Le Perrier's Collection, G. W. Taylor's sale ...	1823 ...	719	0	0
Interior of a stable, in the distance horses, G. W. Taylor's sale ...	1823 ...	556	10	0
Landscape, figures crossing a brook	1823 ...	325	10	0
Battle piece, officer on piebald horse, from the Prince of Orange's Gallery, Beckford's sale ...	1823 ...	693	10	0
L'Abreuvoir, 18in. by 24½in.... ...	1826 ...	682	10	0
Landscape, with a sportsman at the door of an inn, Duke of Bedford's sale	1827 ...	525	0	0
Landscape, with a view of harbour, Duke of Bedford's sale	1827 ...	388	0	0
Groom watering horses at a bridge, Lord Gwydir's sale	1829 ...	305	0	0

		£	s.	d.
Return from Hunting, Lord Gwydir's sale	1829 ...	714	0	0
Horses and figures at a ford, from Braamcamp's Collection, Emmerson's sale	1829 ...	305	10	0
Interior of stable, from Rubempré's Collection	1830 ...	315	0	0
Stag Hunt	1830 ...	315	0	0
L'Abreuvoir, 18in. by 24½in., Nieuwenhuys's sale	1833 ...	955	10	0
Peasant holding horses, Greville's sale	1836 ...	336	0	0
Le Marché aux Chevaux, De Berry's sale	1837 ...	1425	0	0
Shore at Scheveningen, from Van Lankeren's Collection, Zachary's sale	1838 ...	399	0	0
Le Départ des Cavaliers (engraved by Moyreau), Sir S. H. Clarke's sale	1840 ...	435	15	0
Banditti examining prisoners, Marsland's sale	1840 ...	309	15	0
Landscape, with harvesters eating, Lady Stuart's sale	1841 ...	409	10	0
L'Espion, Perregaux's sale	1841 ...	1405	0	0
A Hawking Party, from Orleans Collection, Penrice's sale	1844 ...	651	0	0
The Fortune-teller (see 1848), Earl Granville's sale	1845 ...	390	0	0
A Horse Fair, 12in. by 15in., from Valentinois's Collection, Lake's sale	1845 ...	304	10	0
Le Départ de Chasse, from Durand Collection, Higginson's sale ...	1846 ...	304	10	0
Sacking a Village, from Malmaison, (bought in) Higginson's sale ...	1846 ...	483	0	0
Les Sables, 22in. by 26in., Casimir Périer's sale	1848 ...	409	10	0
Le Défilé du Duc de Vendôme, 41in. by 31in., Casimir Périer's sale ...	1848 ...	640	10	0
The Fortune-teller (see 1845), Casimir Périer's sale	1848 ...	346	10	0
Halt of travellers, De Morny's sale	1848 ...	504	0	0
Landscape, three children feeding poultry, 13½in. by 20½in., from Menle Collection, Wells's sale ...	1848 ...	330	0	0

		£	s.	d.
Back of a house, and accessories, from Collection Denon, 18in. by 14in., Wells's sale	1848 ...	405	15	0
Halt of Cavalry, 14in. by 17½in. (Smith's Catalogue, No. 380; see 1886), Wells's sale	1848 ...	399	0	0
Halt of Cavalry (Smith's Catalogue, No. 381), 12in. by 17½in., Wells's sale	1848 ...	346	10	0
Stag Hunt, lady, Sir T. Baring's sale	1848 ...	446	0	0
La Charrette Embourbée, from Tolosan's Collection, 14in. by 18in., Montcalm's sale	1849 ...	304	10	0
A Hawking Party, Brind's sale ...	1849 ...	330	15	0
Cavalry fight, from De Berry's Collection, Brind's sale	1849 ...	336	0	0
Cavaliers starting from a stake (bought in), H. Hope's sale ...	1849 ...	367	10	0
Departure for the Chase (see 1864), Metcalf's sale	1850 ...	451	10	0
Village, river, peasants merry-making, 27in. by 43in., Woodburn's sale...	1853 ...	425	0	0
Landscape, waggon laden, from Montcalm's Collection	1856 ...	357	0	0
Halte des Cavaliers, Patureau's sale	1857 ...	2000	0	0
Marche d'une Armée, Patureau's sale	1857 ...	360	0	0
Paysage sablonneux, Patureau's sale	1857 ...	1200	0	0
Hunting Party, lady in yellow, Braine's sale	1857 ...	367	10	0
Miseries of War, town on fire, from Van Lankeren's Collection, Lord Northwick's sale...	1859 ...	1086	15	0
Sacking a Village, 24½in. by 16½in. (No. 257 in Smith), Higgins's sale	1860 ...	525	0	0
Le Débarquement des Marchandise, Meffre's sale	1863 ...	1630	0	0
The Battle of the Standard (Smith's Catalogue, No. 162), Oppenheim's sale	1864 ...	346	10	0
Departure for the Chase (see 1850)...	1864 ...	903	0	0
Halte des Cavaliers, Van Brienen de Grootelindt's sale	1865 ...	1480	0	0
Historical Tournament given in Paris by Louis XIV. on Birthday of Dauphin (bought in; see 1867)	1866 ...	409	10	0

		£	s.	d.
Le Débarcadère, Herman de Kat's sale	1866 ...	800	0	0
The March of an Army, wounded soldiers in waggon, Roe's sale ...	1867 ...	336	0	0
The above Tournament, Mitchell's sale	1867 ...	399	0	0
L'Hôtellerie	1867 ...	2620	0	0
L'Aumône	1867 ...	980	0	0
L'Etrier	1867 ...	300	0	0
Chasse au Cerf...	1867 ...	720	0	0
Scene de Voyage	1867 ...	1000	0	0
The preceding five at Pommersfelden's sale.				
La Récolte des Foins, San Donato sale	1868 ...	2000	0	0
Halte Militaire, Delessert's sale ...	1869 ...	1050	0	0
Halte au Puits, Delessert's sale ...	1869 ...	520	0	0
Chevaux allant boire, Delessert's sale	1869 ...	300	0	0
Le Cerf Forcé, Fould's sale	1869 ...	810	0	0
L'Abreuvoir	1869 ...	765	0	0
Camp scenes, figures near smithy, Harris's sale	1872 ...	320	5	0
Hawking Party, 12in. by 16in., Cope's sale	1872 ...	966	0	0
Man holding brown horse and talking to a woman, 14in. by 16in., Cope's sale...	1872 ...	577	0	0
The Fortune-teller, 13in. by 15in. (see 1878), Gillott's sale... ...	1872 ...	630	0	0
Hawking Party Halting (engraved), Norris's sale	1873 ...	525	0	0
Hawking Party and Stag Hunt, Temple's sale	1874 ...	315	0	0
Winter scene on canal, many figures, 12¼in. by 14½in. (see 1876), Bredel's sale	1875 ...	1281	0	0
River, women washing, 13½in. by 9in., Bredel's sale	1875 ...	630	0	0
Hawking Party, 19½in. by 25½in., Bredel's sale	1875 ...	609	0	0
Le Porte-drapeau, 18in. by 26in., from H. Baillie's Collection, Foote's sale	1876 ...	1062	10	0
Hawking Party, 12in. by 16in., Levy'ssale...	1876 ...	924	0	0
Canal scene, winter, 12½in. by 14½in. (see 1875), Levy's sale	1876 ...	1102	10	0

		£	s.	d.
Cavaliers and ladies at farrier's, 13½in. by 19in., Munro's sale ...	1878 ...	315	0	0
The Fortune-teller (see 1872), Lord Bective's sale	1878 ...	372	15	0
A Hawking Party, 12in. by 16in., Wardell's sale	1879 ...	787	10	0
Départ pour la Chasse (Bredel's picture)	1880 ...	535	10	0
Stag Hunt, 33½in. by 49in., from F. Hutcheson's Collection, Bell's sale	1881 ...	483	0	0
Landscape, man with horse and sportsman, 23in. by 28in., Duke of Hamilton's sale	1882 ...	693	0	0
Halt of Cavalry, 13in. by 17½in. (see 1848), Nieuwenhuys's sale...	1886 ...	388	10	0
Départ de Chasse, Nieuwenhuys's sale...	1886 ...	510	0	0
A Cavalry Skirmish, 42in. by 54in. (Smith's Supplement, No. 169), Duke of Marlborough's sale ...	1886 ...	325	10	0
Storming a Town, Duke of Marlborough's sale	1886 ...	472	10	0
The Capture of a Town, Secretan's sale...	1889 ...	409	0	0
Unloading a Ship, Secretan's sale ...	1889 ...	483	0	0
Coast scene, Wells's sale	1890 ...	378	0	0
Halt of Sporting Party, Dudley's sale...	1892 ...	3675	0	0
A Cavalry Engagement, Field's sale	1893 ...	388	0	0
Landscape, Field's sale	1893 ...	483	0	0
Battle, Mildmay's sale	1893 ...	304	0	0
Les Quartiers des Vivandières—a Dream, Hope's sale	1894 ...	735	0	0

Wouwerman (Pieter).—B. Haarlem, baptised 13th September, 1623; D. Haarlem,——; S. his father; P. huntings, feasts, and animals. He was the son of Paulus Joosten Wouwerman, and four years younger than Philips. He can, therefore, hardly have been Philips' pupil, but he painted much the same subjects, only with a heavier touch. Little is known of Pieter's life, but he was received into the Guild of S. Luke at Haarlem in 1646, and was married the 2nd of August, 1654. The baptisms of two of his children are also registered at Haarlem: Susanna, 20th June, 1655, and a son, Paulus, 6th March, 1657. He must have travelled in France, for there is a view by him taken from

the Pont Neuf during the Carnival, painted about 1644. The picture is now in the Louvre, and two repetitions of it are known. Altogether about a dozen pictures by him are scattered in the galleries of Europe. It is also probable that at one period of his life he lived at Antwerp, as he apprenticed his son Paulus in that city in 1669-70.

Pictures attributed to Pieter Wouwerman have been sold as follow:

		£	s.	d.
A landscape, with figures engaged in the chase	1803 ...	31	10	0
Horse Fair in the Great Square at Delft, from Lord Mulgrave's Collection, Gunthorpe's sale ...	1853 ...	283	10	0
A camp scene	1860 ...	18	18	0
A hilly mud-bank, river on the right, 7¼in. by 11in. (Smith's Catalogue, No. 433), Mayal's sale ...	1881 ...	315	0	0

Wright.—There have been at least ten painters of this name, the principal of which are here mentioned:

Wright (John Massey).—B. Pentonville, 1773; D. 13th May, 1866; S. Stothard; P. panoramas, scenery for theatres, and genre. This artist was the son of an organ-builder, and was brought up to that business; but, showing a strong inclination for art, was recommended to Stothard, and made some attempts at designing scenes for Shakespeare's plays. He became an assistant scene-painter at Astley's, and worked for seven years under Barker at his panoramas. Wright was also engaged in the scene-loft at Her Majesty's Theatre, receiving as much as five guineas a week for his services. From 1808 to 1836 Wright exhibited in London, of pictures classed as "historical," nine at the Royal Academy, eight at the British Institution, and twenty-nine in Suffolk Street. Many of these were pictures in oil, such as, in 1812 "The Living Shame," and in 1815 "Don Quixote Fed by the High-born Damsels." Wright was elected a member of the Water-Colour Society in 1824, and from that time painted mostly in water-colours. He was largely employed as an illustrator of books; yet died at the age of ninety-three in very straitened circumstances.

At Agnew and Son's sale in 1861, "The Procession of the Finch of Bacon," 8¼in. by 24in., in water-colours, by J. Massey Wright, was disposed of for £28 7s.

Wright (John Michael).—B. Scotland, ——; D. London, 1700; S. Jamesone; P. portraits. This Wright came to England at the age of sixteen or seventeen, and soon found employment as a portrait-painter. He next went to Italy, in which country he lived some time, as, in 1648, he was elected a member of the Academy of S. Luke at Florence. He painted portraits of many distinguished persons, among others those of Prince Rupert in 1662, and of Thomas Hobbes at the age of eighty-one. Lely having declined to paint, for the Corporation of London, the portraits of the judges unless they sat in his studio, the commission was given to Wright. At Hampton Court there is a fair full-length portrait of Lacy the actor by J. Michael Wright. Two good pictures by him—"A Highland Laird" and "An Irish Tory"—have also much merit. Wright went with the Earl of Castlemaine as steward of his household, to Italy, and published on account of the Embassy. On his return he found that Kneller had superseded him in public opinion as a portrait-painter.

J. Michael Wright's portraits have great merit, the drawing being correct, the colouring gay and pleasing, and the character of the sitter well expressed. The hands also are carefully painted. The costume is, however, sometimes very strange, as in that of Prince Rupert, who is represented in armour with a large French wig. J. M. Wright had a nephew of the same name, who, in Rome and in Ireland, was much employed as a portrait-painter.

Wright (John William).—B. London, 1802; D. London, 14th January, 1848; S. his father and mother; P. history, interiors, and portraits. Both the father and the mother of this artist painted well in miniature. After receiving his first instruction from them, he was placed under Thomas Phillips, the Royal Academician, and worked with that master until 1820. He then applied himself to painting in water-colours and teaching. In 1831 he was elected an Associate of the Water-Colour Society, he was a full member in 1842, and Secretary in 1845. Between 1825 and 1846 J. W. Wright exhibited thirty-five portraits at the Royal Academy, and contributed constantly to the exhibitions in Suffolk Street. The pictures he sent there were mostly of domestic subjects, in which he was very successful in representing the manners and costumes of old English times. In the March following his death, his remaining works were sold at Messrs. Christie's.

Wright (Joseph), known as Wright of Derby. — B. Derby, 3rd September, 1734; D. Derby, 29th August, 1797; S. Hudson and Mortimer; P. figures, landscapes, and portraits. His father was town clerk of Derby, and as Joseph showed an early inclination for art, the latter was allowed to come to London in 1751, and studied under Hudson, and subsequently under Mortimer. When he returned to Derby, he practised as a portrait-painter with some success. In 1765 Joseph sent two candle-light scenes to the Exhibition of the Incorporated Society of Artists, of which he was admitted a member, and became known by his pictures of subjects seen under artificial light. Wright married in 1773, and visited Rome and other places in Italy.

On his return to England, Joseph Wright lived for some time at Bath, but, not meeting with much encouragement, in 1777 he settled in his native city. He had seen an eruption of Vesuvius when at Naples, and had studied the varied effects of light, and he reproduced them in his pictures of cottages on fire, moonlights, caverns, and sunsets, which formed the class of subjects he usually painted. When the Royal Academy was founded, he was entered as a student; he was elected an Associate in 1781, and a full member in 1784. Joseph exhibited in London, of pictures the subjects of which were classed as "domestic," between 1765 and 1794, forty-two at the Society of Arts, two at the Free Society, and forty at the Royal Academy. He lived, however, at Derby; but, in 1785, he made an exhibition of his works in Spring Gardens in London. One of his best works, "An Experiment with an Air-pump," is in the National Gallery. Some of his works were engraved.

Pictures in oils by Joseph Wright have been sold as follow:

		£	s.	d.
A boy blowing a bladder by candle-light	1771 ...	8	8	0
Two girls decorating a cat by candle-light	1771 ...	7	7	0
The Smith's Forge, Alexander's sale	1775 ...	68	5	0
A Lecture on the Orrery, Lord Ferrer's sale	1779 ...	84	0	0
Maria, from Sterne	1780 ...	30	9	0
The Royal Captive	1780 ...	51	9	0
Eruption of Vesuvius...	1780 ...	65	2	0
Eruption of Etna	1780 ...	49	7	0
Boy blowing a bladder, Law's sale	1782 ...	1	14	0
The Smith's Forge, Law's sale ...	1782 ...	10	10	0

		£	s.	d.
The Captive, from Sterne, Hamilton's sale	1783 ...	25	4	0
The Smith's Forge, Jones' sale ...	1791 ...	51	9	0
Landscape, Head of Ulleswater, Wright's executors' sale... ...	1801 ...	315	0	0
The Flitch of Bacon, Rhodes' sale ...	1846 ...	74	11	0
The Maid of Corinth (bought in), Meigh's sale	1850 ...	84	0	0
The Maid of Corinth, 41½in. by 51in.	1859 ...	40	0	0
Garrick seated in a landscape, holding a staff, Trimmer's sale ...	1860 ...	9	10	0
Portrait of Wright, by himself, Wiggs' sale	1869 ...	10	10	0
The Dead Soldier, engraved (bought in), Wetherall's sale	1870 ...	87	3	0
Convent of S. Cosimata, 40in. by 51in., Bentley's sale	1886 ...	47	5	0

Wyatt (Henry). — B. Thickbroom, near Lichfield, 17th September, 1794; D. Prestwich, near Manchester, 27th February, 1840; S. Royal Academy; P. portraits and genre. Wyatt lost his father while still a child, and having acquired from his guardian, Francis Eginton, the glass-painter of Birmingham, a taste for art, he was sent to London in 1811, and admitted into the schools of the Royal Academy in the following year. In 1815 he worked as an assistant in the studio of Sir Thomas Lawrence without pay, but after a while with a salary of £300 a year. About the end of 1817 Wyatt returned to Birmingham, where he painted portraits, and, between that year and 1838, exhibited in London, of pictures classed as "domestic," thirty-five at the Royal Academy, twenty-eight at the British Institution, and seventeen in Suffolk Street. In 1819 Wyatt removed to Liverpool and Manchester, in which latter place he remained until 1825, when he came to London. His health beginning to fail in 1834, he went to live at Leamington. In 1837 he journeyed to Manchester to paint some portraits, and while there, had an attack of paralysis, from which he never recovered, although he did not die until 1840.

Wyatt was a very clever artist, his subjects were well chosen and his drawing and colouring good. Pictures by him have been sold by auction as under:

		£	s.	d.
Miss Kate Stephens, Rodgett's sale	1859 ...	30	9	0
Le Chapeau Noir, Wells's (Redleaf) sale	1860 ...	38	17	0

Wyatt (Thomas).—B. ——; D. Lichfield, 7th July, 1859; S. Royal Academy; P. portraits. He was the brother of Henry Wyatt, and when the latter left Sir Thomas Lawrence, Thomas went with him to Birmingham, Liverpool, and Manchester. Thomas Wyatt's portraits were much admired, and he became secretary to the Birmingham Society of Artists. Unfortunately, he purchased the right of practising the art of Talbot's process of photography in Manchester, which proved an unfortunate speculation; and after a long illness he died at Lichfield.

Wyck (Jan), called in England John Wyck or Wyke.—B. Haarlem, about 1640; D. Mortlake, Surrey, 1702; S. his father; P. battles, sieges, huntings, and processions. He was the son of Thomas Wyck, with whom he came to England. Here he painted "The Battle of the Boyne" and some views in Scotland. In the equestrian portrait by Kneller of the Duke of Schomberg, Jan Wyck painted the landscape background. His small pictures are his best. He also etched a plate called "The Siege," and made designs for a book on hunting and hawking.

Pictures by Jan Wyck have been sold at widely varying prices, and latterly, as they are interesting historically, at high figures:

		£	s.	d.
A horse fair	1802 ...	6	0	0
A stag hunt	1802 ...	3	3	0
William III. on a charger, with the Battle of the Boyne in the background, Nesbitt's sale	1802 ...	7	7	0
A hunting scene, Coxe's sale ...	1807 ...	2	12	6
Battle of the Boyne, with portraits	1827 ...	18	7	6
Fight of cavalry at the entrance of a cavern, Stuart's sale	1836 ...	4	8	0
Portrait of a gentleman, with a horse and groom...	1836 ...	8	18	6
William III. when young, Sir F. Freeling's sale	1837 ...	3	0	0
Half-length portrait of the same, battle in background, Sir F. Freeling's sale	1837 ...	7	10	0
Battle of the Boyne, Bryan's sale ...	1865 ...	8	5	0
Battle of Bothwell Brig, 67in. by 41in., Duke of Hamilton's sale	1882 ...	178	10	0
William III. at the Battle of the Boyne, 27½in. by 34½in., signed and dated 1692, Duke of Hamilton's sale	1886 ...	77	4	0

Wÿck (Jan van der), called Der Battel.—This artist was employed at Mechlin in the first half of the sixteenth century as a decorative painter by many of the nobles, and in 1549 or 1550 was appointed painter to the Emperor Charles V. He appears to have been chiefly engaged on the illumination of books.

Wÿck (Thomas).—B. Beverwijk, about 1616; D. Haarlem, 16th August, 1677; S. his father; P. seaports, fairs, interiors, and figures. After studying under his father, Thomas went to Italy, and at Naples and in its neighbourhood made many sketches of coast-views. He peopled his sketches with groups of the populace, and often introduced quack doctors and mountebanks in the style of Bamboccio. In the interiors of rooms and laboratories by him are also misers and alchemists. Thomas was admitted into the Guild of S. Luke at Haarlem before 1644, in which year he married there Trÿntgen Adams, of that place. In 1660 he became Dean of the Guild. About the time of the Restoration he visited England, and was much employed in this country. Among other things he painted a view of London before the great fire, and another of the north bank of the Thames, showing the mansions of the nobility between the river and what is now the Strand. Thomas Wÿck also painted "The Fire of London," and repeated the subject several times. There are etchings of landscapes and figures by him, which are scarce and interesting. On the bales of goods, which he often introduced into his seaports of the Mediterranean, he usually placed a mark "T. W.," which was his signature. Many of the figures in them are Oriental, and such works are heavy, yet somewhat like those of Cuÿp in general effect.

Pictures by Thomas Wÿck have been sold as follow:

			£	s.	d.
The Storming of a Fortress, Beckford's sale	1802	...	27	6	0
A chemist's shop, Beckford's sale ...	1802	...	11	0	6
A cavern scene, with a tinker and other figures	1802	...	5	0	0
Landscape and figures...	1802	...	6	0	0
Interior of a chemist's shop	1802	...	5	10	0
A seaport, with figures ... ... The preceding four at Paul d'Aigremont's sale.	1802	...	19	19	0
A seaport in the Levant	1803	...	6	0	0
A smith's shop, Sir G. Yonge's sale	1806	...	18	18	0
Interior of a blacksmith's shop, Clay's sale...	1813	...	7	2	6
A philosopher in his study	1827	...	9	0	0

		£	s.	d.
Interior of a kitchen, with figures ...	1827 ...	15	4	6
A sculptor's studio, visitors and pupils	1827 ...	12	1	6
Intérieure mystique, Van Ravenzwaay's sale...	1829 ...	12	0	0
Cour d'Auberge, Fesch's sale ...	1845 ...	21	0	0
Interior with chemist and two attendants, Scarisbrick's sale... ...	1861 ...	16	5	6
La Cuisiniére, Rochebrun's sale ...	1873 ...	136	0	0
Portrait de l'artist dans son atelier, Marcille's sale	1876 ...	55	0	0

Wyke (John).—*See* **Wyck (Jan).**

Wynants (not Wynands) **(Jan).**—B. Haarlem; D. Haarlem or Amsterdam, after 1679; S. ——; P. landscapes and figures. The prolonged researches of Van Willingen and other learned Dutchmen have failed to throw any light on the life of Wynants, who was, nevertheless, one of the best landscape-painters that Holland has produced. He was born early in the seventeenth century, yet not earlier than Aelbert Cuÿp, whose birth is fixed at 1620. The greatest figure-painters of his day added figures and animals to his landscapes, which alone proves that his works were sought after by collectors in his lifetime. These were successively Philips Wouwerman, born 1619; Lingelbach and Paul Potter, 1625; and Adriaan van de Velde, 1635-6. The earliest known date on any of Wynants' pictures is 1641. He resided at Haarlem up to about 1660-65, and subsequently at Amsterdam, where it is probable that he died after 1679.

Although the name of the master under whom Wynants learned to paint has not been discovered, it is evident from his works that he most carefully studied Nature as she appears in the neighbourhood of his birth-place. Between Haarlem and the sea there runs along the sea-coast a long chain of sandhills, known as the Dunes. Their width is seldom less than a mile, and where they are met by the cultivated land it is easy to find, looking towards the sea, views, roads, and sandbanks very similar to those in Wynants' pictures. A walk of a couple of miles would, therefore, always enable him to paint directly from nature, and he certainly took frequent advantage of the improvement to be derived from it. It is probable also that the gigantic old trees which he likewise painted were then commoner than they are now in Western Holland.

Foreign and our own critics have been unanimous in praising

the landscapes produced by Wynants, their truth to nature, their simplicity, if even occasionally monotonous, the delicacy of the aërial perspective, and the lightness of the execution combined with complete finishing. Where critics differ is in estimating the number of pictures that are in reality by him among those which pass under his name. Some writers point to his long life as sufficiently explaining the large number of such pictures, while others say that it is impossible, considering the time each of his works must have taken to paint, that they can all be by him. Probably the opinion of the latter is the more correct, as among others the early landscapes of Adriaan van de Velde are painted much in the same manner as those by Wynants.

As pictures by Jan Wynants are generally admired, and as so many of his best works are now in this country, the following list of the prices for which they have been sold at auctions will be interesting to many persons besides their present owners:

		£	s.	d.
Landscape, 25in. by 39in., figures by Lingelbach, Sir R. Strange's sale	1771 ...	21	0	0
Landscape, 53in. by 72in., horses and figures by A. van de Velde, Sir R. Strange's sale	1771 ...	60	18	0
Landscape, with cottage, 76in. by 60in., figures by Wyntrask, Ansell's sale	1772 ...	70	0	0
Landscape, figures by A. van de Velde, De Grote's sale	1776 ...	105	0	0
Paysage, Blondel de Gagny's sale ...	1776 ...	150	0	0
Small landscape, with figures, More and Liss's sale	1776 ...	38	17	0
Landscape, figures by A. van de Velde, More and Liss's sale ...	1776 ...	54	12	0
Paysage, avec l'arbre écorché, Randon de Boisset's sale ...	1777 ...	400	0	0
Paysage, Cossé's sale	1778 ...	50	0	0
Landscape, with figures	1801 ...	21	10	6
Pair of small landscapes	1801 ...	26	5	0
Landscape	1801 ...	27	6	0
Landscape, figures by A. van de Velde, Beckford's sale	1802 ...	22	1	0
Forest scene, mansion, with figures (returning from hawking) by Lingelbech, Beckford's sale ...	1802 ...	31	10	0
Landscape, with figures	1802 ...	17	6	6
Landscape, with figures	1802 ...	28	7	0

			£	s.	d.
Upright landscape, figures by Lingelbach, Duke of Bridgewater's sale	1802	...	16	5	6
Landscape, Walker's sale	1803	...	17	6	6
Upright landscape, figures by Lingelbach, Walker's sale	1803	...	44	2	0
Landscape, with figures, Bryan's sale	1804	...	21	10	6
Landscape, with figures, Bryan's sale	1804	...	31	10	0
Landscape, 18in. by 19in., Sir G. Yonge's sale	1806	...	44	0	0
Landscape, 15in. by 19in., Sir G. Yonge's sale	1806	...	36	15	0
Sandbank, with trees, etc., Cox's sale	1807	...	21	0	0
Sandy forest scene, figures by Wouwerman, W. Porter's sale ...	1810	...	336	0	0
Landscape, figures by A. van de Velde, Willett Willett's sale ...	1813	...	94	10	0
Winding road through a forest, figures by Lingelbach	1813	...	51	9	0
Post-waggon descending on a road (upright)	1814	...	131	0	0
Landscape, with figures	1815	...	31	10	0
Landscape, with figures (large), H. Hope's sale	1816	...	141	0	0
Landscape, figures by Wouwerman, Knight's sale	1819	...	120	15	0
Forest scene, figures by A. van de Velde, Mitchell's sale	1819	...	56	14	0
Small upright landscape, with pigs, Marquis of Thomond's sale ...	1821	...	17	6	6
Landscape, from W. Smith's Collection, Webb's sale	1821	...	262	10	0
Small landscape	1823	...	25	4	0
Landscape, figures (by Lingelbach) on a winding road, Lord Radstock's sale	1826	...	87	3	0
Forest scene, cattle on winding road, Dent's sale...	1827	...	46	4	0
Landscape, figures by A. van de Velde, Zachary's sale	1828	...	136	10	0
Landscape, figures by Wouwerman, Zachary's sale	1829	...	100	17	0
Landscape, buildings, and bridge, Raikes's sale	1829	...	26	15	6
Landscape, with mounted horseman, Lord Gwydir's sale	1829	...	85	1	0
Forest scene, with figures, Hibbert's sale	1829	...	76	13	0

		£	s.	d.
Landscape, cottages, and figures, Mortimer's sale	1829 ...	43	1	0
Landscape, figures by Adriaan van Ostade, Emerson's sale... ...	1829 ...	84	0	0
Landscape, cattle and figures by A. van de Velde, Emmerson's sale	1829 ...	102	18	0
Landscape, figures by Wouwerman, Emmerson's sale	1829 ...	100	17	0
Landscape, road leading to mansion and figures, Cholmondeley's sale	1831 ...	48	16	0
Junction of two roads, cavalier relieving mendicant, figures by Wouwerman, Erard's sale ...	1833 ...	242	11	0
Landscape, travellers and beggars by Lingelbach, from Schimmelpennick Collection, Bagot's sale ...	1836 ...	53	11	0
Landscape, sportsman and peasant...	1836 ...	30	0	0
Landscape, hay-cart, figures on bridge, Warrender's sale ...	1837 ...	27	16	0
Landscape, figures by A. van de Velde, Zachary's sale	1838 ...	64	1	0
Le Fauconnier, C. Périer's sale ...	1838 ...	320	0	0
Landscape, peasant driving cattle and sheep, Clarke's sale... ...	1840 ...	162	15	0
Landscape, Perregaux's sale... ...	1841 ...	140	0	0
Small upright landscape, figures by A. van de Velde	1842 ...	56	14	0
Extensive view over the country, Harman's sale	1844 ...	101	17	0
Woody landscape, sportsman and anglers, Wright's sale	1845 ...	141	15	0
Landscape, figures by A. van de Velde, Higginson's sale	1846 ...	111	0	0
Landscape, round tower, sportsman shooting on grey horse, and attendant, a fallen tree, figures by Wouwerman, from Lord Monson's Collection, Anderson's sale	1847 ...	257	0	0
Sandy road, 14in. by 12in., figures by Lingelbach, Wells's sale... ...	1848 ...	210	0	0
Road crossed by water, banditti attacking travellers, Hughes's sale	1848 ...	95	11	0
River, cavalier and lady, cavalier dismounted shooting, Hughes's sale	1848 ...	96	12	0

		£	s.	d.
Landscape, man on white horse, woman behind, 25in. by 29in., figures by Lingelbach, Périer's sale	1848 ...	241	10	0
Landscape, cows and sheep, warm afternoon, Baring's sale... ...	1848 ...	110	5	0
Landscape, woman riding, three other figures, decayed tree, figures by Lingelbach, Montcalm's sale ...	1849 ...	278	0	0
Landscape, man with pack and dog by Lingelbach (bought in), White's sale	1853 ...	140	0	0
Church on bank of river, cottages, two boys driving cattle, Woodman's sale...	1854 ...	273	0	0
Landscape, man on white horse, and woman, 25in. by 29in., figures by Lingelbach, Gardner's sale	1854 ...	346	10	0
Landscape, peasant driving cattle, Grant's sale	1854 ...	183	15	0
Landscape, peasants, cattle, sheep, figures by A. van de Velde, McIntosh's sale	1857 ...	183	15	0
Landscape, two old pollard trees, gentleman and lady, beggar and dog, McIntosh's sale	1857 ...	89	0	0
Landscape, river scene, figures, felled tree, dated 1670, Lord Shrewsbury's sale...	1857 ...	136	10	0
Landscape, woman with sticks on her head, figures by A. van de Velde, from Baron Nagel's Collection, Braine's sale	1857 ...	220	10	0
Sortie de la Bergerie, figures by A. van de Velde, Patureau's sale	1857 ...	310	0	0
Paysage, Patureau's sale	1857 ...	180	0	0
Landscape, peasant driving cattle, dated 1665, figures by A. van de Velde	1858 ...	109	0	0
Landscape, tree, cabaret, sheep, cornfields, figures by Lingelbach, Mackenzie's sale	1858 ...	204	15	0
Small landscape, cavalier and other figures by Karel du Jardin, Phipps's sale	1859 ...	73	10	0

		£	s.	d.
Landscape, woman on mule and two children, signed and dated 1666, figures by Lingelbach, Uppleby's sale	1861 ...	84	0	0
Landscape, trees fallen into pool, figures by Lingelbach, Scarisbrick's sale	1861 ...	128	0	0
Landscape, figures on road, ford, cattle crossing, Scarisbrick's sale	1861 ...	367	10	0
View in the gardens of an Italian palace, figures by Lingelbach ...	1863 ...	75	12	0
Small landscape, horsemen and figures by A. van de Velde, Earl of Clare's sale	1863 ...	100	16	0
Small upright landscape, figures by Paul Potter, Earl of Clare's sale	1863 ...	94	10	0
Small upright landscape, peasants on road, near bank, Earl of Clare's sale	1863 ...	100	16	0
View in Guelderland, figures and cattle by A. van de Velde ...	1863 ...	136	10	0
Landscape, round tower on bank of river, man, two dogs, woman, and child, from Murray's Collection, Anderson's sale	1864 ...	138	12	0
Landscape, felled timber, men driving cattle, figures by A. van de Velde (bought in)	1864 ...	136	10	0
Landscape, Fordham's sale	1867 ...	152	0	0
Landscape, chateau, cart and figures on road, Storey's sale	1869 ...	66	3	0
Landscape, cattle, sheep, and figures by A. van de Velde (bought in), Nieuwenhuys's sale	1869 ...	141	15	0
Landscape, man and woman on grey horse, and two dogs, by Lingelbach, from Lapeyrière's Collection, Hind's sale	1869 ...	504	0	0
Landscape, sportsman, horseman, signed, figures by A. van de Velde, Richardson's sale ...	1871 ...	105	0	0
Sandy road, man on horseback, man and woman, man and dog, by Lingelbach, 12in. by 14in., from Wells's Collection, Cope's sale	1872 ...	409	10	0

		£	s.	d.
Landscape, woman riding, three other figures, from Montcalm's Collection, figures by Lingelbach, Sir H. Campbell's sale ...	1872 ...	399	0	0
Landscape, peasants and cattle, 9in. by 11in., figures by A. van de Velde, Gillott's sale	1872 ...	194	0	0
Landscape, man leading white horse in cart, woman, two felled beech trees, 24in. by 38½in., Fordham's sale	1873 ...	132	0	0
Landscape, a hawking party by Lingelbach, Norris's sale ...	1873 ...	204	15	0
Landscape, figures by A. van de Velde, from Erard's Collection, Bond's sale	1874 ...	189	0	0
Landscape, figures by Paul Potter, Bond's sale	1874 ...	152	0	0
Landscape, figures by Lingelbach ...	1875 ...	388	10	0
Landscape, herdsman with cattle by A. van de Velde, 15in. by 19in., Bredel's sale	1875 ...	367	10	0
Landscape, a boy angling, poultry, 14in. by 19in., Bredel's sale ...	1875 ...	1890	0	0
Wooded landscape, peasants, 20in. by 25in., figures by A. van de Velde, Lucy's sale	1875 ...	325	10	0
Landscape, river and ducks, 37in. by 49in., figures by Lingelbach, A. Levy's sale	1876 ...	119	10	0
Landscape, peasants and cattle, 9in. by 11in., figures by A. van de Velde, Levy's sale	1876 ...	136	10	0
Landscape, man on horseback, dogs with man, 19in. by 25½in., signed and dated 1669, Sandars's sale	1879 ...	315	0	0
Gardens of a palace, figures by Lingelbach, 42in. by 54in., dated 1670, from Anderson's Collection, Wardell's sale	1879 ...	105	0	0
Edge of a wood, horseman and dogs by Wouwerman, Peel's sale ...	1881 ...	152	0	0
River scene, thistles, 31in. by 26in., Duke of Hamilton's sale ...	1882 ...	189	0	0
Garden of a palace, figures by Lingelbach	1883 ...	94	10	0

		£	s.	d.
Ruins, cattle, and large thistle, signed and dated 1670, 31in. by 26in., Denison's sale	1885 ...	105	0	0
Landscape, road, woman on horse, figures by Lingelbach, 36¾in. by 45¼in., Nieuwenhuys's sale ...	1886 ...	346	10	0
View over a flat country, Gatton Hall sale	1888 ...	320	0	0
Woody landscape, Dudley's sale ...	1892 ...	315	0	0
Highwaymen attacking travellers, Mildmay's sale	1893 ...	433	0	0
Boy angling, Mildmay's sale ...	1893 ...	1344	0	0
Landscape, Adrian Hope's sale ...	1894 ...	215	0	0
Landscape, dated 1667	1894 ...	252	0	0

Wynfield (David Wilkie).—B. 1837; D. 26th May, 1887; S. T. M. Leigh; P. history and genre. He was the grand-nephew of Sir David Wilkie. After studying with a view to taking orders, he, in 1856, entered the studio of T. M. Leigh. He exhibited, between 1859 and 1880, of subjects classed as "domestic," thirty-six at the Royal Academy and eleven at the British Institution. Wynfield was a careful, solid painter in a simple style, but not a good colourist. Among his works are "The Last Moments of Oliver Cromwell," now at South Kensington; and "Buckingham Murdered," dated 1872.

At Morby's sale in 1871, "The Rich Widow and her Suitors," by Wynfield, was bought in at £157 10s.

Xavery.—The name of a family of very distinguished artists, originally of Antwerp, but settled later in Holland.

Xavery (Franciscus).—B. The Hague,——; D. ——; S. his uncle and Jacob de Wit; P. landscapes and cattle. He was the son of the celebrated Flemish sculptor, Jan Baptist Xavery, and nephew of Gerardus Josephus Xavery. In 1768 he was a member of the Society "Pictura"; but the dates of his birth and death are not known.

Xavery (Gerardus Josephus).—B. Antwerp, ——; D. The Hague, about 1752; S. probably his brother; P. portraits, huntings, imitations of bas-reliefs, and flowers. He was the brother of Jan Baptist Xavery, and a member of the Society "Pictura" at The Hague in 1741. Among the portraits Gerardus drew was that of the Griffier Fagel, which was engraved by Tanjé in 1747.

Xavery (Jacob).—B. The Hague, 1736; D. probably in Paris, ——; S. Jacob de Wit; P. portraits in oil and pastels, genre, etc. He was a son of Jan Baptist Xavery, and besides having De Wit for a master, is said to have studied under Jan van Huysum, the flower-painter. His great patron was the well-known collector, Gerret Braamcamp (whose portrait he painted). Having made money at Amsterdam, in 1769 Jacob removed with his family to Paris, where probably he died, but when is not known.

Ximenes.—There were several Spanish painters of this name, the most generally known being

Ximenes Donoso (Don Josef).—B. Consuegra, 1628; D. Madrid, 14th September, 1690; S. his father; P. sacred subjects. He was the son of Antonio Ximenes, a painter, and after receiving from his father his first instruction in art, went to Madrid, where he worked in the school of Francisco Fernandez. On the death of that artist, Donoso went to Rome: there he acquired the bad taste, both in architecture and in painting, that then prevailed there, and which he brought into Spain when he returned to that country to improve himself in painting in oil. Donoso next worked for some time under Juan Carreño. From Madrid he proceeded to Valencia and Segorbe, and was employed by the monks of both. On his return to Madrid he married Doña Isabel Moraleda, and became intimate with the painter Claudio Coello, in conjunction with whom he painted at Toledo. He also executed many paintings by himself, and Palomino says his best work was a "Virgin of the Conception" for the Church of S. Nicolas.

Ximenes Donoso was frequently employed as an architect, and his high altars for the Churches of Victory and the Trinity gained for him the appointment, on the 13th August, 1685, of Master of the Works to the Cathedral of Toledo, and also principal painter to the Chapter. Shortly after he returned to Madrid, Donoso was struck with apoplexy and died. One of his chief troubles throughout his life was that he could not get appointed painter to the King.

Ximeno (Josef).—He was the Spanish artist who made the designs for the sumptuous edition of Solis's "History of the Conquest of Mexico," published at Madrid in 1783, and for the edition of the "Galatea" of Cervantes published in 1784. Ximeno was alive and working in 1791.

Yañez (Hernando).—B. ——; D. ——; S. probably Leonardo da Vinci; P. history. Palomino says that Yañez went to Italy and was a disciple of Raphael Santi, but it is more probable that he worked in the school of Leonardo da Vinci. The earliest notice of Yañez is that he painted, about 1531, a series of pictures on panel for the Chapel of the Albornoces in the Cathedral at Cuenca. He was employed to do that by a Canon of that church, Don Gomez Carillo de Albornoz, who had acquired a good knowledge of art in Italy. In his will the Canon mentions Yañez as a "remarkable painter," and Cean Bermudez, speaking of those pictures which represent the Nativity, Crucifixion, and Resurrection of Christ, with prophets and saints, says: "In all these figures, there are expression and lofty character; the drawing is correct, and the attitudes are highly devotional; the colouring is good, and the execution elaborate, like that of many of the Italian pictures of the time."

Yates (Thomas).—B. ——; D. 1st September, 1796; S. ——; P. marine subjects. This artist was the grand-nephew of the comedian Richard Yates, and his wife was the beautiful Mrs. Yates, whose performance in "The Grecian Daughter" rendered her so well known. Thomas was a lieutenant in the Royal Navy, which he entered in 1782. He exhibited, between 1788 and 1794, nine works, classed as sea-pieces, at the Royal Academy, and engraved and published from his own drawings a set of "Celebrated Naval Actions." Yates was shot on the 29th August, 1796, in a dispute which arose about the possession of a house left him by his uncle, and died three days afterwards.

Yel (Jean de).—*See* **Eyck (Jan van).**

Yellowlees (William).—B. Mellerstain, in Scotland, 1796; D. London, about 1856; S. William Shiels; P. portraits. This artist arrived in Edinburgh in 1812, and became a pupil of Shiels, the animal-painter. As a portrait-painter Yellowlees soon acquired a good reputation, and the nickname of "The Little Raeburn." He worked at Edinburgh for fifteen years, and then moved to London, where he was very successful as an artist, and numbered among his patrons Prince Albert. Yellowlees exhibited, between 1829 and 1845, twenty portraits at the Royal Academy.

Yépes (Tomas de).—B. Valencia, early in the 17th century: D. Valencia, 16th June, 1674; S. ——; P. fruit, flowers, meat,

fish, etc. This artist painted in a very masterly manner his favourite subjects. There are pictures by him at Valencia, Madrid, and Seville. The dates on them vary from 1642 to 1658.

Ykens or **Eyckens.**—The name of a family of artists resident at Antwerp in the seventeenth century.

Ykens (Frans).—B. Antwerp, 1600 or 1601; D. probably 1677; S. Osias Beert; P. flowers, fruit, etc. He was a member of the Guild of S. Luke at Antwerp in 1630-31. He also travelled into France, and was at Brussels in 1666. There are pictures by Frans at Vienna, Berlin, and Madrid, and at S. Petersburg is a large and fine one called "The Purchase of Provisions." At De Steenhault's sale in 1758, a picture "A Table and Fruit," by Frans, was disposed of for about £2.

Ykens (Jan).—B. Antwerp, 1625; D. Antwerp, 1669; S. his father; P. history. He was the son of old Pieter Ykens, and at first a sculptor, but there is at Lierre a picture representing "Christ and the Centurion," signed "Johannes Ykens, Inv. et F., 1651." At Vervoort's sale in 1746, two pictures by Jan Ykens, representing children, vases, and fruit, produced £7 7s.

Ykens (Laurence Catherine).—B. Antwerp, 1659; D. ——; S. her father; P. flowers, fruit, and insects. She was the daughter of Jan Ykens, was received into the Guild of S. Luke at Antwerp, and was one of the best painters in her family. In the gallery at Madrid are two of her works representing landscapes in medallions, surrounded by garlands of fruit and flowers.

Ykens (Pieter), the elder.—B. Antwerp, 1599; D. 1649; S. ——; P. history, portraits, and bassi-relievi. Nothing is known of his life, but he drew and painted well, and at Antwerp are a "Last Supper" and a portrait of Janssens de Hujoel, a burgomeester of Antwerp; but these are, by some persons, attributed to his son Pieter. He also executed many imitations of bassi-relievi in black-and-white.

Ykens (Pieter), the younger.—B. Antwerp, about 1648; D. 1695 or 1696; S. his father; P. history. He was the son of Jan Ykens, was admitted into the Guild of S. Luke at Antwerp in 1672, and paid sixty "patacons" and gave one of his best pictures in 1689, to avoid serving as Dean of the Guild. He married in 1671 a daughter of the painter Pieter van Bredael. There are

pictures by this artist at Antwerp and Lille which are well drawn and finely coloured, and the dresses in them are arranged with good taste.

Yperen (Karel van).—B. Ypres, 1510; D. Courtrai, 1563 or 1564; S. probably Tintoretto; P. history. This artist, who was painter, sculptor, and architect, travelled in Italy, and appears to have studied painting under Tintoretto. His pictures are well composed and drawn. Some of them are at Ypres. His death was a very singular one, as he stabbed himself in a fit of excitement at a banquet given in his honour by the artists of Courtrai.

Ysendyck (Antoine van).—B. Antwerp, 1801; D. Brussels, 1875; S. Van Bree; P. history and portraits. In 1823 he gained the prize for Rome at the Academy of Antwerp, and after residing some years in Italy, worked for ten in Paris. He was a member of the Academies of Antwerp and Amsterdam, and became Director of the Academy at Mons in 1840. Some of Ysendyck's pictures are at Versailles, and among his chief works are "Christ Blessing Little Children," "Charity," and a portrait of Van Bree.

Zais (Giuseppe).—B. Venice, ——; D. Treviso, 1784; S. Zuccarelli; P. landscapes and figures. When Zuccarelli was resident at Venice, Zais became his pupil, and after a time produced pictures which were superior to those by his master. He, however, died from the results of his own imprudence in the hospital at Treviso. Zais painted many landscapes, into which he introduced figures with much judgment, also battles and scenes in rural life. There is an excellent example of his work in our National Gallery.

Zampieri.—*See* **Domenichino.**

Zarato or **Zarotto.**—*See* **Luini.**

Zatchleven.—*See* **Saftleven.**

Zauffely.—*See* **Zoffany.**

Zeeman.—*See* **Nooms.**

Zegers.—*See* **Segers.**

Zeitter (John L.).—B. ——; D. London, 1862; S. ——; P. Polish or Hungarian scenes and domestic subjects. This artist was a German naturalised in England. He was elected a member of the Society of British Artists in 1841, and exhibited, between [illegible]d 1862, of subjects classed as "domestic," no less than

thirty-eight at the British Institution and 281 in Suffolk Street. His works are therefore by no means uncommon.

Zelotti.—*See* **Farinato (Battista).**

Zenale di Treviglio (Bernardo).—B. Treviglio, in the Milanese; D. 1526; S. Foppa; P. history and perspective views. This artist was one of those who occupied an important position among the Italians of his time. Leonardo da Vinci, although Zenale's style of painting was very different from his own, looked upon the latter as a good authority in matters of art, and one of the great painters of their time. Zenale was, moreover, architect for the Cathedral at Milan, which implies no mean skill in another branch of art. Several of his early works were executed in conjunction with Buttinone, his fellow-pupil under Foppa. The fine and interesting altar-piece at Milan, now in the Brera, representing the Virgin and Child with saints, and the kneeling figures of Lodovico il Moro, his wife, and children, was always attributed to Zenale, and was engraved as his work by Rossini, until some modern writer thought fit to assign it to Bernadino de' Conti, who is said to have been also a pupil of Foppa.

Zevio.—*See* **Altichiero da Zevio.**

Ziegler (Claude Jules).—B. Langres, 16th March, 1804; D. Paris, 25th December, 1856; S. Ingres and Cornelius; P. history and portraits. After working under Ingres, Ziegler went to Munich to study painting in fresco under Cornelius. Soon after his works appeared at the Salon in 1830 his reputation as a skilful artist caused him to be employed to decorate the cupola of the Madeleine at Paris, which, with the other works he undertook at that church, occupied him from 1835 to 1838. After devoting much time to the study of china, Ziegler published in 1850 his "Études Céramiques." He wrote also a report on the photography at the Paris Exhibition of 1855. Subsequently he was Director of the Academy and Museum of Dijon. Besides his paintings at the Madeleine, there are several at Versailles, and at Amiens, in the Hôtel de Ville, is his "Peace of Amiens."

Zimmermann or **Zimmerman.**—There have been at least fifteen German artists of this name. The more distinguished among them were:

Zimmermann (August Maximilian, known as Max).—B. Zittau, in Saxony, 7th July, 1811; D. Munich, 1878. He was

the son of the impresario, Zimmermann, who brought him up as a musician. At the age of twenty-three, however, August entirely abandoned music, and devoted his time to lithography, which he had practised as a diversion. He then joined his brother Albert at Munich, and studied drawing. Subsequently he painted landscapes with some success. There are three of his pictures in the New Pinakothek at Munich.

Zimmermann (Clemens).—B. Düsseldorf, 8th November, 1788; D. Munich, 25th January, 1869; S. Langer; P. history. This artist studied in his native town under Langer, whom he accompanied to Munich, and there entered the Academy. In 1815 he went to Augsburg, in which place he was appointed Professor and Director of the School of Art. About 1825 Clemens became a professor at the Academy of Munich. He assisted Cornelius in his frescoes at the Glyptothek, in the Hofgarten, at the Pinakothek, and at the Residenz. In the Pinakothek are his "Cimabue Finding Giotto Sketching," and "Pilgrims to Loretto." Clemens painted a large number of portraits, among them those of Queen Hortense and of Maximilian I. of Bavaria. He also etched and lithographed many views in the neighbourhood of Rome.

Zimmermann (Richard Augustus).—B. Zittau, 1820; D. Prague, 1875; S. his brother Albert; P. landscapes. He was one of the four sons of Zimmermann the impresario, and a pupil of his brother Albert, whom, in 1838, he followed to Munich. In opposition to the latter's advice, Richard devoted his time to painting landscapes, and became a very popular artist. Occasionally he painted pictures in the style of Berchem, and he was one of the most able painters of the modern German school.

Zincke or **Zink (Christian Frederick).**—B. Dresden, 1684; D. South Lambeth, 24th March, 1767; S. Boit; P. miniatures. One of the most celebrated painters in miniature that have ever practised their art in England. Zincke came to this country in 1706, and studied under Boit, whom he soon surpassed, and rivalled Petitot, up to then the first miniaturist in Europe. He was patronised by George II., and the Royal Family generally, and many of his miniatures are still in the Royal Collection. George III., then Prince of Wales, appointed Zincke his cabinet painter.

Zincke's portraits, which are mostly in enamel, are said to

have been good likenesses. They are drawn and coloured with the greatest refinement, and are finished with exquisite delicacy. Horace Walpole had a miniature of Cowley the poet, from a picture by Lely, which he thought to be Zincke's masterpiece. After a time Zincke raised his price for a miniature portrait from twenty guineas to thirty guineas, solely with a view to lessening the number of persons who wished to have their portraits painted by him. He paid a short visit to Dresden in 1737, but soon returned to England, and lived in Tavistock Row, Covent Garden, until 1746, when, his eyesight beginning to fail, he retired to South Lambeth, having amassed a good fortune.

Zincke was twice married, and had children by both wives. His grandson, Paul Francis, painted in London, and died old in 1830; he was chiefly known as a copyist, and sold many of his copies of Shakespeare's portrait as originals.

Many of the elder Zincke's miniatures were shown at the Loan Exhibition at South Kensington in 1865. His best pupil was Jeremiah Meyers.

Zocchi (Giuseppe).—B. Tuscany, 1711; D. Florence, 1767; S.——; P. history and landscapes. This artist was long employed in decorating palaces at Florence and in its neighbourhood. He studied in various cities in Italy, and made and engraved several sets of views in that country. Easel pictures by Zocchi have been sold as follow:

		£	s.	d.
Piazza Trinità, Florence, Prince Napoleon's sale	1872 ...	126	0	0
Scene before Bargello, Florence, Prince Napoleon's sale	1872 ...	131	5	0
The above two pictures, Lawson's sale	1880 ...	425	5	0

Zoest.—*See* **Zoust.**

Zoffany [properly **Zauffely**] **(Johann).**—B. Ratisbon, 1733; D. Strand-on-the-Green, 11th November, 1810; S. Speer, of Ratisbon (Regensburg); P. portraits, interiors, and landscapes. This painter was the son of a Bohemian, who was architect to the Prince of Thurn and Taxis. Probably his name was Zauffely, as there are at Bordeaux two pictures by Johann, signed "Zauffely, 1760." The son's passion for painting led him to run away from home and go to Rome at the age of thirteen; and after his return his father, convinced of his wish to study there, obtained protection for him in Italy, where he remained for twelve years. An

unfortunate marriage, after Johann returned to Germany, caused him to visit England in 1758. For some time after his arrival here he was in great distress, but having become acquainted with Benjamin Wilson, the portrait-painter, and having had the good fortune to paint a portrait of Lord Barrymore, which pleased Lord Bute, the latter recommended Zoffany to the Royal Family, and he rose rapidly into fame as a portrait-painter. Some of his portraits of actors in character were also very successful. Many of his pictures were groups of family portraits, and he managed their arrangement, the interiors and accessories or landscape backgrounds, very cleverly.

Zoffany was a member of the S. Martin's Lane Academy, and in 1762 a member of the Incorporated Artists. In that year he exhibited a portrait of Garrick at their exhibition, and between 1762 and 1800, of works classed as portraits, twenty-nine with the above society, one at the Free Society, and forty-two at the Royal Academy. In 1769 he became a member of the last-named, after having completed a portrait group of the Royal Family.

Zoffany was next engaged to accompany Sir Joseph Banks in Captain Cook's voyage round the world, but, being dissatisfied with the cabin allotted to him to paint in, he declined to go. This displeased many of his patrons, and he determined to revisit Italy. He accordingly left England in 1772, when he received a present of £300, and took with him an introduction from George III. to the Grand Duke of Tuscany. While at Florence Zoffany painted a picture representing the interior of the ducal picture-gallery, which was afterwards purchased by George III. The Empress Maria Theresa also employed him to paint the ducal family of Tuscany, and Zoffany went to Vienna, in 1778, to present the picture to the Empress. On his way home he painted the Court Chapel at Coblentz. He had, while in Italy, been elected a member of several academies, and been much patronised.

Zoffany returned to England in 1779, and exhibited at the Academy his picture of the Florence Gallery, already mentioned. Although actively employed, he, in 1783, went to India, travelled far into the interior, and received many lucrative commissions. At Lucknow he remained several years, and painted, in 1786, the celebrated "Cock Fight." Besides this, he produced his "Embassy of Hyder Beck, Calcutta," the "Tiger Hunt," and many portraits. In 1790 Zoffany returned to England with his family, much enriched, but his faculties were generally so much

weakened, that although he continued to paint, his works showed but little of his former power. He died in 1810, and was buried at Kew. His second wife was an Englishwoman, and he left four daughters.

One of the most interesting groups of Zoffany's portraits is that at the Royal College of Physicians. It represents "Dr. W. Hunter Delivering an Anatomical Lecture before the Members of the Royal Academy," and contains portraits of the members. Many of Zoffany's pictures were engraved—his Indian pictures by Earlom in mezzotint.

As the following portraits by Zoffany are probably all still in England, and as so many of them are those of celebrated persons, a full list of the prices paid for them at auctions is given:

		£	s.	d.
Signora Piozzi, Purrier's sale ...	1785 ...	11	4	0
Foote as Major Sturgeon, Hunter's sale	1793 ...	12	12	0
The Duke of Cumberland on horseback, Windsor in the distance by Lambert, and the horse by Sartorius, Gott's sale	1810 ...	15	15	0
In the Green Room, portraits of Garrick and other actors (bought in)	1813 ...	15	4	6
Garrick and Mrs. Pritchard in "Top at Any"	1813 ...	8	0	0
Garrick and Mrs. Cibber as Jaffier and Belvedere	1813 ...	26	5	6
Garrick in "The Farmer's Return"	1813 ...	33	12	0
Garrick as Lord Chalkstone... ...	1813 ...	21	10	0
Garrick as John Brute	1813 ...	12	12	0
Garrick, Mrs. Garrick, and Bowden taking tea on the lawn of their villa at Hampton, Mr. George Garrick angling	1813 ...	49	7	0
Garrick and Mrs. Garrick resting in the portico of Shakespeare's Temple ... ... The preceding six at Garrick's sale.	1813 ...	28	7	0
Garrick as Lord Chalkstone... ...	1815 ...	5	5	0
Mrs. Elliot as Maria in "The Citizen," Mitchell's sale ...	1819 ...	65	2	0
The same picture, G. W. Taylor's sale	1823 ...	39	18	0

		£	s.	d.
Steevens, the Commentator on Shakespeare (bought in), G. W. Taylor's sale	1823 ...	56	14	0
Dr. Samuel Johnson and family, G. W. Taylor's sale	1823 ...	19	8	6
Simon Taylor, G. W. Taylor's sale	1832 ...	8	8	0
Steevens, the Commentator, G. W. Taylor's sale	1832 ...	12	12	0
George III., the Queen, and Royal Family	1836 ...	25	4	0
Amateurs acting "The Merchant of Venice," Portraits of Lord Mansfield, Clarke, Macklin and his daughter	1856 ...	147	0	0
Mr. Wombwell, Col. Polies, Col. Martin, natives and Zoffany in the background, the companion to "The Cock Fight" (bought in)	1857 ...	42	0	0
Shuter, Beard, and Dunstal in "Love in a Village," Garli's sale ...	1862 ...	31	10	0
Garrick	1876 ...	34	13	0
Dr. Arne, Sacred Harmonic Society	1883 ...	115	10	0

A portrait of Lady Hester Stanhope, in water-colours, produced £4 4s. at James's sale in 1880.

Zoon.—*See* **Son.**

Zoppo (Marco).—B. Bologna, ——; D. probably at Bologna, after 1498; S. Cosimo Tura and Squarcione; P. history. Zoppo is spoken of as the friend and rival of Mantegna, which is very probable, as he worked both at Padua and at Ferrara, and spent a great part of his life in Venice. He, however, returned to Bologna about 1471, and is said to have been painting there up to 1498. According to the best authorities, he was not the master of Francesco Francia. One of Zoppo's best works is an altar-piece in the Church of the Spagnuoli at Bologna, which represents the Virgin and saints, and is inscribed "Opera del Zoppo da Bologna." There are several good examples of his work in this country.

Zorgh or **Sorgh (Hendrick Martenszoon Rokes,** called).—B. Rotterdam, 1621; D. 1682; S. Teniers and Cuylenberg; P. genre. The origin of the name by which this painter is generally known is curious. He was the son of Martin Rokes, the

master of the passage-boat from Rotterdam to Dordrecht, who, owing to his attention to the passengers, acquired the nickname of Sorgh, or Careful, which became the surname of his son. Having shown a strong disposition for painting, Hendrick was sent while still young to Antwerp, and became a pupil of David Teniers the younger. He painted much the same subjects as that master, although as regarded his painting he sometimes imitated the style of Brouwer. His touch is light and his colouring transparent, the backgrounds being often much subdued and partly lost in a brown haze, while strong light is thrown on the principal figures.

Pictures by this painter were usually sold until latterly at prices varying up to £10. The following list contains those which have produced more at auctions. Many of his best pictures have been sold under the names of more fashionable masters.

		£	s.	d.
Interior of a Dutch dairy	1802 ...	13	2	6
Interior, with a group of peasants ...	1802 ...	13	2	6
Interior, Hewett's sale	1819 ...	45	13	0
Interior de salle basse meublée d'utensiles de cuisine, Pasquier's sale	1823 ...	12	0	0
The Fish-market at Rotterdam, with figures, Bernal's sale	1824 ...	91	7	0
Interior of a farmhouse, with figures, Lord Radstock's sale	1826 ...	13	1	0
Figures at cards, Mellish's sale ...	1839 ...	24	3	0
Interior, with figures playing cards	1842 ...	22	1	0
Interior, with two men seated, smoking and drinking, Scarisbrick's sale	1861 ...	31	10	0
Interior of cottage, with peasants and children regaling	1863 ...	33	12	0
A view before a farmhouse, with figures preparing for market ...	1863 ...	10	10	0
Grande Place de Rotterdam, Vis Blockhuysen's sale	1870 ...	45	0	0
Intérieur de cellier, Mecklembourg's sale	1870 ...	35	0	0
La Collation, 12⅝in. by 10in., engraved, Nieuwenhuys's sale ...	1886 ...	131	5	0

Zorzo da Castelfranco.—*See* **Giorgione.**

Zoust, Zoest, Soest, or **Soust (Gerard).**—B. Westphalia, 1637; D. London, 11th February, 1681; S. ——; P. portraits.

This artist came to England before the Restoration, and painted at first in the style of Terburg, but improved himself by studying the works of Van Dyck, and was one of the rivals of Sir Peter Lely. He excelled in painting men, but, being a man of coarse manners, was seldom employed on portraits of ladies. Among other persons, he painted Dr. John Wallis, of the Royal Society; Sheldon, the Lord Mayor; and Fuller, Bishop of Lincoln. The last-named portrait is at Christ Church, Oxford. Zoust was the master who taught Riley, the portrait-painter.

Zoutermans.—*See* **Sustermans.**

Zuccarelli or **Zuccherelli (Francesco).**—B. Pitigliano, in Tuscany, about 1702; D. Florence, 1788; S. Anesi; P. history and landscapes. After studying under Paolo Anesi at Florence, Zuccarelli went to Rome, where he worked under Morandi and Nelli, and painted historical subjects. He continued his studies at Venice, where he appears to have applied himself also to painting landscapes, and was patronised by Mr. Smith, the British Consul. Acting on the latter's advice, Zuccarelli came, by way of Germany, Holland, and France, to England. Here, probably through the influence of one of the Ricci, he was employed as scene-painter at the Opera House. He also painted views on the Thames.

Leaving this country after a residence of five years, Zuccarelli returned to Venice, and then painted some of his best landscapes. Owing to the engravings made from his landscapes, his pictures had become known and admired in England, and that induced him to revisit this country in 1752. His works then became fashionable, and they are still numerous in English collections. Zuccarelli was elected a member of the Incorporated Society of Artists, and was one of the foundation members of the Royal Academy when it was instituted in 1768. He contributed to exhibitions in London, between 1765 and 1782, three landscapes at the Society of Arts, four at the Free Society, and nine at the Royal Academy.

In 1773 Zuccarelli retired to Florence, where he invested his money in the security of a monastery that was soon afterwards suppressed, with the result that he lost his fortune and was obliged to return to painting. His works were reproduced by the very best engravers of his time, and he himself executed a few etchings from the works of older masters.

Zuccarelli's landscapes are always pleasing, although that effect

is often caused by the figures, and his pictures certainly do not deserve to be condemned as mere decorative works. They have been sold at prices varying from £5 to £225 15s. The following have produced at auctions £20 and upwards:

			£	s.	d.
Macbeth Meeting the Witches ...	1761	...	68	5	0
Landscape, with figures, Tarrant's sale	1782	...	54	12	0
An Italian landscape, Bessborough's sale	1801	...	34	2	0
Landscape, with Italian figures, Duke of S. Albans' sale... ...	1802	...	27	6	0
Landscape, with Italian figures, Duke of S. Albans' sale... ...	1802	...	27	16	6
A pair of small landscapes, Earl of Godolphin's sale	1803	...	54	12	0
Landscape, with female figures angling on the bank of a river, H. Hope's sale	1811	...	35	14	0
Italian peasants and cattle, H. Hope's sale	1811	...	35	14	0
Landscape and figures...	1813	...	26	5	0
Landscape, J. Webb's sale	1821	...	42	0	0
Landscape, Earl of Carysfort's sale	1828	...	31	10	0
Adoration of the Magi, Lord Ranelagh's sale	1829	...	25	4	0
Landscape, with Jupiter and Europa, Mortimer's sale	1829	...	50	8	0
Classical landscape, buildings, and group of figures, Earl of Ashburnham's sale	1850	...	45	3	0
Landscape, boy playing on guitar, and females reposing, Earl of Ashburnham's sale	1850	...	34	14	0
Nessus and Dejanira	1859	...	47	0	0
Macbeth and the Witches, engraved by Woollett, Lord Sudeley's sale...	1882	...	152	5	0
An Italian river, cavaliers and beggars, dated 1742 (bought in), Walker's sale	1883	...	141	15	0
The companion picture, Walker's sale...	1883	...	225	15	0
Diana and her Nymphs, signed and dated 1765 (the frame carved by Grinling Gibbons), Sir H. Howe's sale	1883	...	84	0	0

Zuccaro.—*See* **Zucchero.**

Zuccherelli.—*See* **Zuccarelli.**

Zucchero.—The family of artists which bore this name produced several painters, two of whom, from a variety of circumstances, have become widely known in Europe.

Zucchero or **Zuccaro (Federigo).**—B. S. Angelo in Vado, 1542; D. Ancona, 1609; S. his brother; P. history and portraits. He was a younger son of Ottaviano Zucchero, and the pupil of his elder brother Taddeo, under whom he worked almost exclusively until the death of Taddeo. His great object both in painting and in writing seems to have been to surpass Vasari, with the result that as a painter his style became mannered and unnatural, and as an author his writings were obscure and full of affectation. Federigo Zucchero lived for many years and was much employed in Rome after the death of Taddeo; but disputes with the officers of the Pope and his brother-artists led to his leaving that city, and he travelled in various countries of Europe. In France he was employed by the Cardinal de Lorraine. From France he went to Flanders, where he made cartoons for tapestry, and arrived in England in 1574. Here he painted many portraits, among them the singular one of Queen Elizabeth in a fancy dress, which is at Hampton Court. There are also portraits by him of Sir Nicholas Bacon, Charles Howard (Earl of Nottingham), Sir Francis Walsingham, and other distinguished persons of his time.

Federigo returned, apparently direct, to Italy, and finished, at Florence, the dome begun by Vasari. His former quarrels at Rome did not prevent his being again employed in that city; and he built himself a house on the Monte di Trinità, which he decorated outside with frescoes. When Sixtus V. became Pope, Zucchero was invited to Spain by Philip II., to assist in decorating the Escorial, but his works in fresco not pleasing the King, he returned once more to Rome in 1588, and was elected in 1595 "Prince" of the Academy of Painting, founded by Gregory XIII. at the suggestion of Girolamo Muziano, who died in 1592.

It is said that Zucchero, having written a treatise on printing and some poems, went to Venice to superintend the printing of them, but his "Idea de' Pittori," etc., now a very scarce book, was printed, not at Venice, but at Turin in 1607. As to his having any chances of competing with Vasari as an author,

Lanzi says that "a single page of Vasari is worth all that Zucchero ever wrote." Zucchero published an account of his travels in Italy, and of his residence at Parma, printed at Bologna, in 1608. While at Venice Zucchero is also said to have competed with Tintoretto for employment in painting at S. Rocco; if so he must have been there before 1594, as Tintoretto died in that year. From Venice Zucchero proceeded to Savoy, and began to paint a gallery for the Duke. He also visited Loretto, but died at Ancona.

Portraits by Federigo Zucchero have been sold as follows:

		£	s.	d.
Gabrielle d'Estrées	1801 ...	24	3	0
Small full-length of Queen Elizabeth, Holderness's sale...	1802 ...	11	13	0
Sir Walter Raleigh, Boxellis's sale...	1804 ...	57	15	0
Mary Queen of Scots...	1815 ...	8	0	0
Miniature of D'Alençon, son of Henry II. of France	1829 ...	4	10	0
Queen Elizabeth when a girl, Lord Waldegrave's sale	1842 ...	13	13	0
Queen Elizabeth holding a fan, Duke of Buckingham's sale	1848 ...	60	18	0
The same picture	1859 ...	32	11	0
Queen Elizabeth, black dress, pearl necklace	1859 ...	22	0	0
Mary Queen of Scots, three roses, three-quarter length	1859 ...	23	0	0
Sir P. Sidney, black dress, frill ...	1859 ...	10	10	0
Spenser the Poet	1859 ...	7	17	0
Queen Elizabeth ... ... The preceding six at Lord Northwick's sale.	1859 ...	17	17	0
Sir Thomas Gresham, Sir H. Bedingfeld's sale	1872 ...	181	13	0
Dudley Earl of Leicester, crimson dress, Vernon's sale	1877 ...	199	10	0
Queen Elizabeth, rich dress and fan	1883 ...	178	10	0
Queen Elizabeth, with feather fan (bought in), Lord Sudeley's sale	1883 ...	162	15	0
A General, dated 1558, Lord Cowley's sale...	1885 ...	42	0	0

Zucchero (Taddeo). — B. S. Angelo in Vado, September, **1529**; D. Rome, September, 1566; S. his father and Pompeo da **Fano**; P. history and portraits. There is no more interesting life among those of Italian painters than that of Taddeo, a son of

Ottaviano Zucchero, who had a family of seven sons and a daughter. At fourteen years of age, Taddeo left his father's house alone, and arrived in Rome, where he applied for work to a relative, an artist, who was employed by Pierino del Vaga, and was repulsed with harshness. Notwithstanding this, Taddeo remained in Rome, supporting himself by grinding colours in shops, but drawing whenever he had an opportunity. Of the misery which he had to endure, there is a touching memorial in a series of drawings made by his brother Federigo, representing the various scenes of it. Taddeo, however, while passing several days in each week earning his livelihood, devoted the remainder of it to drawing from the works of Raphael which were in the Casa Chigi and elsewhere; frequently being obliged to pass the night in the "loggie" (out-buildings) of the former. His health broke down under so many privations, and he was compelled to return to his father's house.

So soon, however, as Taddeo's health had improved, he returned to Rome, where he had the advantage of working under Jacopone da Faenza, who, although not a pupil of Raphael, was a close imitator of that master's style. Having at length succeeded in making himself somewhat known, the relative who had previously repulsed him now sought to be on friendly terms with Taddeo, who, it is recorded to his honour, freely forgave his previous ill-treatment. A circumstance of more importance to Taddeo was that Daniello da Parma, known now as "Dal Porro," a painter who had worked for many years under Correggio and with Il Parmigiano, having undertaken to do some work at Vitto, took Taddeo with him as an assistant. This was of the greatest advantage to Taddeo, as, although Daniello was not a very eminent painter, he possessed a thorough knowledge of the style and processes adopted in the school of Parma, and allowed Taddeo to execute important parts of the work. Taddeo was then only eighteen. He was soon afterwards employed by the Duke of Urbino to paint pictures in the cathedral, and after working at Pesaro, returned to Rome, where he was employed by Julius III. and Paul IV. in the Vatican. He also decorated Cardinal Farnese's villa at Caprorola.

Taddeo died in Rome, worn out by over-exertion, when he was only thirty-seven, and was buried in the Pantheon, near the grave of Raphael. He was in every respect a superior painter to his brother Federigo. The composition in his works is often grand, the figures are boldly drawn and coloured, and the heads

well painted. Unfortunately, the rapidity with which he worked often rendered him careless.

Zucchi (Antonio).—B. Venice, 1726; D. Rome, December, 1795; S. his uncle, Carlo Zucchi; P. architecture and perspective views. Besides studying under his uncle, a scene-painter, Antonio Zucchi worked at historical painting under Fontebasso and Amigoni. He became also acquainted with the brothers Adam, the Englishmen who built the Adelphi, and travelled with them in Italy, drawing remarkable buildings in that country. They brought him with them to England, where he was employed in decorating ceilings at old Buckingham House, Osterley Park, Caen Wood, Luton House, and in other fine buildings. Zucchi was elected an Associate of the Royal Academy in 1770, and between 1770 and 1783 exhibited of subjects classed as "mythological," one at the Free Society and six at the Royal Academy. His large landscapes have much merit, and are painted with great freedom.

There are few easel pictures by him, but one was disposed of at More and Liss's sale in 1796 for £1 4s.

Zurbaran (Francisco de).—B. Fuente de Cantos, in Estremadura, and baptised 7th November, 1598; D. Madrid, 1662; S. Juan de Roelas; P. history and portraits. Francisco de Zurbaran was the son of a farm-labourer or small farmer, who intended that he should follow the same calling. Francisco, however, soon showed such a desire to become an artist, that he was placed under the painter Juan de Roelas, who, according to Cean Bermudez, was in 1615 resident at Madrid, and not at Seville, as is commonly asserted. In confirmation of this it is known that Roelas returned to Seville in 1624, and the first important work executed by Zurbaran in that city dates from 1625, in which year Roelas died there. The pictures painted there by Zurbaran were the scenes from the life of S. Peter, in the Cathedral. About the same time he produced what is esteemed his masterpiece, the allegorical picture of S. Thomas Aquinas, which is now in the Museum at Madrid. In it the heads are believed to be portraits of historical personages, among whom one is said to be that of Zurbaran himself.

Whatever advantage Zurbaran may have derived from the instruction given him by Roelas, he, like Murillo, studied from nature, as far as possible, everything he intended to introduce

into his pictures; and he became, in one respect, by constant use of a lay figure, peculiarly skilful in the arrangement of dress. He is said to have imitated Caravaggio in the management of light and shade, and his works have perhaps more strength than those of any other Spanish painter; yet the shadows in them have not the richness of Ribera's, his representations of the Virgin and angels have not the celestial beauty of those by Murillo, and in perspective, in the art of giving the effect of air, and placing every object in its exact place in pictures, he was very inferior to Velasquez.

Zurbaran married at Seville Leonor de Jordera, by whom he had several children. It is very improbable, therefore, that he was, as has been asserted, a melancholy, solitary man, who passed his time in the society of austere Carmelite monks, or in the wilds of Estremadura. After painting at Guadalupe and Xeres (the signature on a picture in the latter place proves that Zurbaran was, before 1633, painter to the king), he returned to Court, and, by command of Philip, painted in the Palace of Buenretiro "The Labours of Hercules," which are now in the Museum of Madrid. There are many pictures by Zurbaran at Seville and dispersed over Europe since the sales of Aguado's and Soult's pictures and of the large number which Baron Taylor had collected, and which were sold with the other pictures that belonged to Louis Philippe (one of the best of them is now in our National Gallery). So little, however, were they known previous to those sales, that it is not unusual to find Zurbaran mentioned only casually, in conjunction with Ribera, in old books treating of painting.

Pictures by Zurbaran have been sold at widely-varying prices, as will be seen by the following list:

		£	s.	d.
The Assumption of the Virgin, with figures of Faith and Hope, Capt. Larkyns's sale	1827 ...	21	0	0
Prise d'habit de S. Claire, Aguado's sale	1843 ...	25	0	0
S. Hughes changeant le repas des Chartreux, Aguado's sale ...	1843 ...	200	0	0
S. Pierre Nolasque et S. Raymond de Pennafort, Soult's sale	1852 ...	800	0	0
Le Miracle du Crucifix, Soult's sale	1852 ...	800	0	0
S. Laurent, Soult's sale	1852 ...	120	0	0
S. Francis (?), with skull, 61in. by 36in., in National Gallery (a Carthusian monk)	1853 ...	265	0	0

		£	s.	d.
Virgin and Child	1853 ...	165	0	0
Virgin in Glory	1853 ...	90	0	0
The Adoration of the Shepherds, and The Adoration of the Magi (two)	1853 ...	1700	0	0
Battle between Moors and Spaniards, Virgin and Child appearing ...	1853 ...	110	0	0
Head of Ignatius Loyola	1853 ...	41	0	0
The preceding seven at King Louis Philippe's sale.				
The Carpenter's Shop at Nazareth ...	1854 ...	16	0	0
S. Laurence, with gridiron, whole length, Lord Northwick's sale...	1859 ...	37	16	0
S. Bruno, Lord Northwick's sale ...	1859 ...	28	0	0
A Carthusian monk holding a crucifix, from Louis Philippe's Collection, Lord Ashburnham's sale	1860 ...	73	0	0
S. Francis, from Louis Philippe's Collection, Hoskins's sale	1864 ...	27	0	0
L'Annonciation	1867 ...	1600	0	0
L'Assomption (bought in)	1867 ...	255	0	0
Sainte Famille	1867 ...	190	0	0
L'Assomption (the above picture) ...	1875 ...	40	0	0
Un Pénitent Gris	1875 ...	90	0	0
The preceding five at Salamanca's sales.				
S. Francis holding a skull, 64in. by 54in., signed and dated 1639, Mendel's sale	1875 ...	150	0	0
A Carmelite, 39½in. by 27½in., Bell's sale	1881 ...	142	16	0
The Holy Family, Owen's sale ...	1881 ...	90	6	0

Zustris, Suster, or **Sustris.**—The painters of this name have been confounded with the artist known as Suavius, Sustermans, and Lambert Lombard. There were two of them:

Zustris (Frederik), called Federigo di Lamberto and Del Paronano.—B. Amsterdam, 1526; D. probably Munich, 1599; S. his father and Jan Schwartz; P. history and portraits. He was the son of Lambert Zustris, married in Italy, and painted principally in that country. He lived long at Venice and Florence, where he was one of the artists employed at the obsequies of Michael Angelo Buonarroti.

Zustris (Lambert).—B. ——; D. ——; S. Schwartz or Swart; P. history and portraits. The accounts of this painter are very

contradictory, some writers asserting that he was a Dutchman and others a German. It seems the more probable that he was the former, and that, going to Italy, he studied under Swart, a Dutchman, at Venice. Both were imitators of Titian. There is a picture representing "Venus, Cupid, and Mars," by Zustris, in the Louvre.

Zyl or **Zyll** (**Geraerd Pietersz van**), known as Geraerds and Gerard van Leyden, also by mistake as Van Cyl.—B. Holland, 1606; D. 1667; S. ——; P. portraits and history. This artist had already distinguished himself as a portrait-painter before he came to England, in 1635. Here he became intimate with Van Dyck, for whom he occasionally painted draperies and backgrounds. He also acquired much of the style in which Van Dyck worked, particularly as regarded painting hands. In 1641, the year in which that painter died, Van Zyl returned to Amsterdam, where he was much employed, and acquired the name of "The Little Van Dyck." He was resident at Amsterdam from 1655 to 1658, and probably died there. Besides portraits he painted some historical subjects, and "The Departure of the Prodigal" is mentioned as his best work in that style of painting.

At Copenhagen is an "Assembly of Gentlemen and Ladies Dancing," by Van Zyl.

APPENDIX I.

ADDITIONS AND CORRECTIONS.

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SEVERAL distinguished artists of the British School having died whilst this book was passing through the press, it became advisable to add their names to those already given, and advantage has been taken of that circumstance to include a few others who had been accidentally omitted.

It would be quite out of the author's power to give a list of the various books, pamphlets, and manuscripts, written in different languages, to which he has referred in the course of his researches when at work on these volumes. There is, however, one which he must name, as it has saved him much time and trouble. It is the "Dictionary of Artists," by Algernon Graves, which gives the number of works exhibited by artists in London for more than a century. The reader may easily imagine the amount of extra labour which it would have entailed to make such calculations from the catalogues, even if they could have been obtained. The last and enlarged edition of the Dictionary is that dated 1895.

Adamo di Francoforto.—*See* **Elzheimer (Adam).**
Adamo Tedesco.—*See* **Elzheimer (Adam).**
Albus (Petrus).—*See* **Witte (Pieter de),** the younger.
Alessandro Veronese.—*See* **Turchi.**
Aloysii.—*For* **Ingengno** *read* **Ingegno.**
Andrea da Milano.—*See* **Salai.**
Andrea da Salerno.—*See* **Sabbatini (Andrea).**
Andruccio.—*See* **Sacchi (Andrea).**
Antonio di Murano.—*See* **Vivarini (Antonio).**

Armitage (Edward).—B. London, 20th May, 1817; D. Tunbridge Wells, 26th May, 1896; S. Paul Delaroche; P. history. Although born in London, Edward Armitage belonged to an old and wealthy Yorkshire family. He was educated in Germany and France, and in 1837 entered the school of Paul Delaroche, under whom he made such rapid progress in art that his master employed him as assistant in decorating the "Hemi-cycle" at "L'Ecole des Beaux-Arts," in Paris. Armitage exhibited his "Prometheus Unbound" in that city in 1842, and in 1843 sent to the Exhibition at Westminster Hall a cartoon, "The Landing of Julius Cæsar in Britain," for which he was awarded a prize of £300. In 1845 he received a prize (£200) for his cartoon, "The Spirit of Religion," and in 1847 £500 for his picture in oil, "The Battle of Meeanee," which was purchased by the Queen. Armitage then went to Rome, where he resided for two years.

A list of the great works in fresco and in oil which Armitage produced subsequently would fill too much space if given here, but mention of his frescoes in the Upper Waiting Hall of the Houses of Parliament and in the Church of S. John at Islington, and of the pictures in oil of "The Cavalry Charge at Balaclava" and "The Battle of Inkerman," which he painted after he had been in the Crimea during the war, cannot be omitted. In them he proved himself the successful rival of Delaroche and Horace Vernet in the execution of grand historical and decorative work.

Armitage was elected an Associate of the Royal Academy in 1867, in 1872 a full member, and also Professor of Painting. He retired from the Academy two or three years before his death, and left the interest of £1000 for the encouragement of students who produce the best designs. He died very rich, being possessed of private property besides the money he had made as an artist. In all he exhibited in London, between 1840 and 1893, of works classed as Scriptural, eighty-three at the Royal Academy, and fifteen in other exhibitions.

The following prices have been paid at auctions for pictures in oil by Armitage:

		£	s.	d.
Samson in Captivity (bought in), Virtue's sale	1881 ...	89	5	0
The Dawn of the First Easter Sunday, 46in. by 72in., Hermon's sale	1882 ...	110	5	0
S. John Taking Home the Virgin, Graves' sale	1886 ...	91	7	0

Bakhuizen.—*For* D. 1078 *read* D. 1708-9.

Beavis (Richard).—B. Exmouth, 1824; D. Kensington, 13th November, 1896; S. School of Design at Somerset House; P. interiors, figures, animals and landscapes. It was not until about 1850 that Beavis became known as an artist in London, and we remember a dealer offering him, in that year, £20 for a very well-painted interior on the easel, when he was at work upon it. We believe he accepted the offer. Probably it has since been sold for a much higher price. Beavis exhibited between 1851 and 1893, of landscapes principally, forty-three at the Royal Academy, twenty-one at the British Institution, sixteen in Suffolk Street, 100 at the Old Water-colour Society, and eighty-three at the New Water-colour Society—including pictures at other exhibitions, no less than 331 works in all.

The following prices have been paid for pictures in oil by Beavis:

		£	s.	d.
Highland Cattle—Early Morning, Rennie's sale	1870 ...	131	5	0
Water-carriers, Normandy, T. P.'s sale	1871 ...	107	2	0
Removing Wreck, Coast of France, 36in. by 24in., Murrieta's sale...	1873 ...	147	0	0
Seiditz Cuirassiers, Caine's sale ...	1880 ...	137	11	0
Collecting Wreck, 24in. by 36in., Kurtz's sale	1880 ...	152	15	0
The Shore at Scheveningen, Arbuthnot's sale	1882 ...	120	15	0
Autumn Ploughing	1882 ...	441	0	0
Charge of King's Horse at Edge Hill (bought in), McLean's sale ...	1883 ...	113	8	0
Sounding the Recall at Edge Hill, (bought in), McLean's sale ...	1883 ...	105	0	0
Returning from Labour—Evening, Drew's sale	1884 ...	126	0	0

Water-colours by Richard Beavis have been sold as under:

		£	s.	d.
Scouts, Grundy's sale	1871 ...	91	7	0
A Raid, Turner's sale	1880 ...	132	6	0
Tilling in Syria, Arbuthnot's sale...	1882 ...	79	16	0
Tilling in Normandy, Arbuthnot's sale...	1882 ...	110	5	0
Scouts Returning, Agnew's sale ...	1884 ...	157	10	0

Bedolo.—*See* **Mazzolo (Girolamo).**

Bergh or **Berg.**—*See* **Van den Bergh.**

Besozzo.—*See* **Leonardo da Besozzo.**

Bevilacqua.—*See* **Salimbeni.**

Beyeren (Van).—*See* **Van Beyeren.**

Bosch or **Bossche (Van den).**—*See* **Van den Bossche.**

Bough (Samuel).—B. Carlisle, 8th January, 1822; D. Edinburgh, 19th November, 1878; self-taught; P. landscapes. The father of this artist came from Somersetshire, and gave his son a good education. From a very early age Samuel showed a talent for drawing, but was apprenticed to a lawyer, Mr. Nanson, Town Clerk of Carlisle; yet nothing could lessen his desire to become a painter, and at last he was allowed to follow the bent of his genius. Although Bough may very justly be said to have been self-taught, he received a few lessons in drawing at Carlisle, and when seventeen Mr. Aglionby, M.P. for Cockermouth, provided him with means for coming twice to London, where he copied pictures by Poussin and Rubens in the National Gallery. He also wandered over the northern counties of England.

At first Bough painted chiefly in water-colours, and he was employed while still very young to illustrate Jefferson's "History of Cumberland." In 1845 he became assistant scene-painter at the new Theatre Royal, Manchester, where he had the advantage of working under Beverley, and no doubt, like David Roberts, he improved himself rapidly as a painter in that employment. While at Manchester he gained the Heywood Gold Medal for his water-colour, "Ascham Hill." He continued also to take every opportunity of painting from nature. Bough's next step was to become principal scene-painter at Glover Prince's Theatre at Glasgow, and among other excellent "drop-scenes" he painted that of "The Queen's Visit to Glasgow." He was also employed as a scene-painter at another theatre in Glasgow, at a Dundee theatre, and at the Theatre Royal at Edinburgh. Further, he executed several panoramas. It was not, however, until 1848 that he settled at Glasgow and devoted all his time to painting landscapes from nature.

The scenes Bough studied were in the west of Scotland, on the banks of the Clyde, and in the neighbourhood of Hamilton, where he resided for some time. He exhibited his pictures principally at the Royal Scottish Academy and at the Glasgow Institution; but if the beauty of his works only became known later in London, the prices which have been paid for them show how fully they have been appreciated in England. Bough was

elected an Associate of the Royal Scottish Academy in 1856, and a full member in 1875. Between 1856 and 1876 he exhibited at least fifteen landscapes in Edinburgh.

The following prices have been paid for pictures in oil by Bough at London auctions:

		£	s.	d.
S. Andrew's, 45in. by 61in., Pender's sale	1873 ...	183	15	0
Cadzow Forest — Sunset, Pender's sale	1873 ...	94	10	0
Bacon's Tower, Oxford, Breakspeare's sale	1878 ...	173	5	0
Windermere—The Regatta	1879 ...	236	5	0
Baggage Wagons, Carlisle, Dowell's sale	1879 ...	388	10	0
Bacon's Tower, Oxford, Dowell's sale	1879 ...	246	15	0
Lindisfarne	1879 ...	222	1	0
Cadzow Forest...	1879 ...	320	5	0
S. Andrew's, Fife, De Val's sale ...	1881 ...	152	5	0
S. Monance, 47in. by 62in., Stewart's sale	1881 ...	441	0	0
Wemyss Harbour, Wells' (of Glasgow) sale	1884 ...	441	0	0
Dysart—Early Morning	1887 ...	115	10	0
Red Lion Inn, Knowsley, 19in. by 13½in.	—— ...	231	0	0

Water-colours by Bough have been sold as under:

		£	s.	d.
Sands at Whitechurch — Sunset, 20½in. by 26in., Knowles's sale	1865 ...	149	2	0
Edinburgh from Carlton Hill ...	1866 ...	42	0	0
Bacon's Tower, Quilter's sale ...	1875 ...	173	5	0
Burns's Cottage, 10½in. by 7in. ...	1879 ...	136	10	0
Lancaster Sands	1879 ...	100	16	0
Dunblane	1879 ...	96	12	0
Borrowdale, 14in. by 10in.	1879 ...	77	14	0
Holy Island Castle, 20in. by 14½in.	1879 ...	81	8	0
Birthplace of Burns, 21½in. by 14½in.	1879 ...	152	5	0
Lanercost Abbey (painted in 1847), 33in. by 23in.	1879 ...	141	15	0
Cadzow Forest	1880 ...	168	0	0
Autumn Sunset	1880 ...	118	13	0
Kirkwall Harbour	1880 ...	525	0	0
The Herring Fishery	1880 ...	98	14	0

The preceding four at Woodward's sale.

Boullogne (Valentin de).—*See* **Valentin.**

Bucourt.—*See* **Debucourt.**

Calamé.—Line 15, *for* **Caméal** *read* **Calamé.**

Calze.—*See* **Cunningham.**

Cane (La) *should be deleted.*

Carlo Veneziano.—*See* **Saracino.**

Casentino (Jacopo di).—*For* **Laudini** *read* **Landini.**

Cave (La).—*See* **La Cave.**

Cephalus.—*See* **Orizonte.**

Chalmers (G. P.). — B. Montrose, 1835; D. Edinburgh, February, 1878; P. portraits, figures, and landscapes. He was elected an Associate of the Royal Scottish Academy in 1867, and to full membership in 1871. He was a clever and effective colourist, and between 1863 and 1876 he exhibited at the Royal Academy in London six pictures classed as "figures."

Pictures by this artist have sold at auction as follow:

		£	s.	d.
Saying Grace, sale at Chapman's ...	1880 ...	54	0	0
The News, sale at Chapman's ...	1880 ...	69	6	0
Worn Out, A. B. Stewart's sale ...	1881 ...	269	12	0
The Lesson, A. B. Stewart's sale	1881 ...	231	0	0
The Eagle's Nest	1881 ...	143	17	0
A Beech Wood	1881 ...	70	7	0
Sea Shore, East Coast	1881 ...	44	2	0
Souter Johnnie	1881 ...	38	17	0
The Reader	1881 ...	33	12	0
Spring, sale at Dowell's	1881 ...	120	15	0
The End of the Harvest, J. F. White's sale	1888 ...	477	15	0
A Spanish Nobleman, J. F. White's sale	1888 ...	59	17	0
Reflected Light, 9in. by 12in., J. F. White's sale	1888 ...	42	0	0
Running Water in Esk, Priestman's sale	1896 ...	535	0	0
The Boy Cavalier, 10in. by 12in. ...	— ...	68	5	0
The Footbridge, St. Fillan's ...	— ...	88	4	0
Edzell Moor	— ...	69	16	0

Chisholme (Alexander).—B. Elgin, 1793; D. Rothesay, Bute, October 3rd, 1847; self-taught; P. history, portraits, etc. Occupied in early life as a weaver, Chisholme's attention was

diverted to the study of art, which afterwards became his profession, as fault was found with the drawing of figures etc., on the cloth on which he was occupied at the loom. Chisholme studied art first in Aberdeen, and afterwards in Edinburgh, where he was patronised by Lord Elgin. In 1818 he went to London, and was much employed. Several historical works by this artist were engraved, and had an extensive sale. One of his pictures, "The Signing of the Covenant in Greyfriars Churchyard, Edinburgh," was exhibited in Edinburgh and engraved. Among his works may be named "Finding the Regalia in the Church of Crieff," and "Shakespeare before Sir Thomas Lucy." An engraving of the latter was published in Paris in 1838 and in London in 1853.

Clerck.—*See* **Klerck.**

Correggio.—Page 228, line 13, *for* Apollo *read* Mercury.

Dael (Van).—*See* **Van Dael.**

Dashorst (Van).—*See* **Mor.**

Dirk van Haarlem.—*See* **Stuerbout.**

Doré.—Page 313, line 2 from bottom, *for* print *read* make.

Douglas (Sir William Fettes).—B. 29th March, 1822; D. July 20th, 1891. Douglas was elected President of the Royal Scottish Academy in 1892. He died after a short illness, the result of a chill caught while sketching on the banks of the Tay, and was buried in the churchyard of S. Cyrus, near Montrose. Paintings by Sir W. F. Douglas have sold by auction as under

			£	s.	d.
Dante in Inferno, Simpson's sale ...	1880	...	89	5	0
The Usurer, 7½in. by 5in., Simpson's sale	1880	...	27	6	0
The Spell (see 1886)	1880	...	150	0	0
On the Grand Canal, Venice ...	1880	...	37	16	0
Adding Glory to the Saints	1880	...	35	14	0
Left Behind	1880	...	35	14	0
The Bibliomaniac	1880	...	39	18	0
The Old World and the New ...	1880	...	58	16	0
Lady Bellinden in Manse Headrig's Cottage	1880	...	42	0	0
The Astrologer, Robinson's sale ...	1883	...	105	0	0
The Antiquary, Robinson's sale ...	1883	...	115	10	0
An incident in the life of Vesalius, Lyons' sale	1883	...	86	2	0
Scene from "The Antiquary" ...	1884	...	84	0	0
The Spell, G. B. Simpson's sale ...	1886	...	168	0	0
			2	4	2

		£	s.	d.
The Summons to the Secret Tribunal	1886 ...	231	0	0
The Ruby Ring, Mudd's sale ...	— ...	42	0	0
The Prisoner, 6in. by 8in., Mudd's sale	— ...	17	17	0

Duche (Gasparo).—*See* **Poussin (Gaspard).**

Dughet.—*See* **Poussin.**

Dyck or **Dyk.**—*See* **Van den Dyk** *and* **Van Dyck.**

Eÿckens.—*See* **Ykens.**

Fage (De la).—*See* **Lafage.**

Fictoor.—*See* **Victor.**

***Forbes (James).**—B. Lonmay, Aberdeenshire, October, 1797; D. Plouriwell, Indianapolis, U.S.A., 25th March, 1881; P. portraits, etc. Forbes was in early life a brick and tile maker, but, devoting his spare time to drawing and painting, he became a very good colourist. When working at the tile-works in connection with the Duke of Sutherland's goldfields in Sutherlandshire, he attracted the attention of the ducal family, and several specimens of his skill in art were hung in the Castle of Dunrobin. Forbes afterwards went to London, and later to America. He devoted himself chiefly to portrait-painting, and was the first teacher in art of John Phillip. While Forbes was a portrait-painter in Aberdeen, Phillip's father, a shoemaker, called upon him and asked him "to teach his boy to paint." Phillip was at this time a house-painter, and Forbes charged him 2s. 6d. for the first lesson. Afterwards an arrangement was made whereby he would run messages, grind colour, etc., for Forbes in return for lessons. The pupil, however, showed such aptitude that his master took pains to encourage him and develop his talent; and in after-life John Phillip never ceased to entertain respect for his first teacher.

Francaschi *should be* **Franceschi.**

Francesca.—Page 389, last line, *for* Burke's *read* Barker's.

Fripp (George Arthur).—B. Bristol, 1813; D. London, October 17th, 1896; S.——; P. landscapes. George Fripp was the son of the Rev. S. C. Fripp; and his mother was a daughter of Nicolas Pocock, the marine painter, whose son, Isaac Pocock, was a pupil of Romney. Fripp must therefore from his childhood have been surrounded by relatives devoted to art. He also

formed early a friendship with William James Müller, and as the latter was apprenticed to J. B. Pyne in 1827, Fripp cannot have wanted assistance in his efforts to become a painter.

In the sketch of Müller's life will be found an account of the journey of eight months on the Continent which the two friends took in 1834. After that Fripp appears to have lived in Bristol until 1841, in which year he was elected an Associate of the Old Water-Colour Society, and came to reside in London. At the commencement of his career as an artist Fripp painted in oils, and produced, among other pictures, the large "Mont Blanc" now in the possession of the Corporation of Liverpool, and which Turner is said to have highly praised. From the time, however, when he joined the Water-Colour Society Fripp's numerous works were almost or entirely in water-colours, and so great was his industry that he exhibited on an average fourteen paintings annually until nearly the time of his death. In all he exhibited in London between 1837 and 1893, 597 landscapes, principally in water-colours, at the Old Water-Colour Society.

If Fripp was inferior to his friend Müller as a colourist, his drawing with the brush was wonderfully true and effective, and few artists have surpassed him in what may be termed execution; yet nearly all his drawings are highly finished, and prove his untiring industry during a long life.

In 1872, "Shiplake Mill," in oils, by Fripp, produced £109 4s., at Bernard's sale. For his water-colours the following prices have been paid at auctions:

		£	s.	d.
Near Bolton Abbey, 20in. by 40in., Mozley's sale	1863 ...	42	0	0
On the Thames, 11in. by 19½in., Grundy's sale	1865 ...	49	7	0
The Thames, Pangbourne, Holmes's sale...	1868 ...	110	5	0
A loch in Scotland (bought in), Holmes's sale	1868 ...	68	5	0
Kinloch Aline Tower, Marven, dated 1865, Coklan's sale ...	1869 ...	42	0	0
Durham, from the river, Graham's sale...	1870 ...	70	7	0
Kilchurn Castle, Loch Awe, dated 1864, Robinson's sale	1871 ...	69	6	0
Punt Fishing on the Thames, Robinson's sale	1871 ...	68	5	0
Ullswater Lake (bought in), Heritage's sale...	1871 ...	178	0	0

		£	s.	d.
Kilchurn Castle, Loch Awe, dated 1857, Mort's sale...	1872 ...	81	18	0
Near Eastbourne, 12½in. by 22½in., dated 1864, Wood's sale ...	1872 ...	55	13	0
Streatley Village, cornfield, Quilter's sale	1875 ...	178	10	0
On the Thames, Quilter's sale ...	1875 ...	96	12	0
Bolton Abbey (bought in), Parker's sale...	1875 ...	163	10	0
Burrough's Marsh, 1865, Parker's sale	1875 ...	99	15	0
Sonning, on the Thames, Parker's sale...	1875 ...	99	15	0
Llyn Idwal, Lichfield's sale... ...	1876 ...	78	15	0
On the Thames, Evening, Lichfield's sale...	1876 ...	47	5	0
Vale Nant Ffrancon, Foster-White's sale	1876 ...	178	10	0
Llyn Idwal, Pownall's sale	1877 ...	52	10	0
Malham Cove, Foord's sale... ...	1882 ...	77	14	0
Market-place at Novara, 23½in. by 38in., dated 1860, Sibeth's sale	1884 ...	94	10	0
In Mar Forest, 13½in. by 19½in. Sibeth's sale	1884 ...	89	5	0
Loch Tulla, 24in. by 35in., dated 1854, Hanbury's sale	1884 ...	136	10	0
Mountains, Bannoch Moor, 20in. by 28in., Hanbury's sale	1884 ...	85	1	0
Near Chatellon, Val d'Aosta, dated 1848, Clement's sale	1885 ...	79	6	0

The above prices give a fair idea of the value of Fripp's water-colours. Since 1885 none have been sold for more than £100.

Giovane de' Paesi (Il).—*See* **Muziano.**

Girolamo Bresciano.—*See* **Savoldo.**

Greuze.—Page 490, line 9 from bottom, *for* "La" *read* "Le."

Gueccello.—*See* **Titian.**

Guérin (Le Baron Pierre Narcisse).—B. Paris, 13th May, 1774; D. Rome, 16th July, 1833; S. Brennet and Regnault; P. history and portraits. There were several artists of the name of Guérin, of whom Pierre Narcisse was the most distinguished. He was the son of a tradesman, who neglected his education; but having shown some inclination for drawing, Pierre was placed under Brennet, who dismissed him for idleness. He was, however, re-admitted into the school by Regnault. Guérin

was then obliged to join the army, yet was allowed to retire at the end of four months. From that time he appears to have advanced rapidly as an artist, and improved his general knowledge by assiduous reading. In 1796 he gained the second prize for a study from the life and composition, and the grand prize in the following year. In 1800 he exhibited his picture of "Marcus Sextus," the history of which is curious. It originally contained five figures, the principal being Belisarius when blind; afterwards Guérin effaced two of the figures, opened the eyes of Belisarius, and transformed him into Marcus Sextus. The picture was, partly owing to political events, a great success, and Guérin was made one of the first members of the Legion of Honour, and later was created Knight of S. Michael. He was a baron and was also appointed Director of the French School of Art at Rome. Among the many artists who studied under him were Géricault, Scheffer, and Coignet.

Guérin's pictures are remarkable for good composition, correct drawing, and vigorous colouring. He was so much occupied on large works that pictures by him seldom appear at sales, and the only one we can cite is "Scène Nocturne," which at the Choiseul-Praslin sale in 1808 produced £41.

Hogarth.—Page 567, line 2, *for* Durham *read* Cumberland.

Hunt (Alfred William).— B. Liverpool, 15th November, 1830; D. Kensington, 3rd May, 1896; S. Liverpool Academy; P. landscapes, etc. This painter, who was the son of an artist, was educated at the Collegiate School of Liverpool, and having gained, in 1848, a Scholarship at Corpus Christi, Oxford, distinguished himself so much there, that he became a Fellow of his college in 1853. He had, nevertheless, found time for painting in water-colours, and his drawings were exhibited at Liverpool, and at the Portland Gallery in London, before 1854. In that year his picture in oil, "Washdale Head from Sly Head Pass," was shown at the Royal Academy; and between 1846 and 1893 he exhibited in London at various exhibitions no less than 395 landscapes, mostly water-colours. In 1862 he was elected an Associate of the Society of Painters in Water-Colours, and he became a full member in 1864.

Alfred Hunt married, in 1861, a daughter of the well-known antiquary, Dr. Raine, of Durham, and had his residence there for some years; but he also travelled widely, and the subjects he painted were often views in Wales, or in Germany, Switzerland,

Italy, and Greece. His illustrations for the *Illustrated London News* made his works generally known. Although his pictures in oil have great merit, his water-colour drawings are those which will insure him a lasting reputation, as one of the most distinguished painters, in that style, which the British school has produced. An exhibition of many of his drawings was made at the Burlington Fine Arts Club in 1897. They proved how constantly he endeavoured to represent under a new aspect scenes which have been often painted, and to render with the greatest truth and delicacy effects of sunlight and atmosphere which gave novelty to the representation.

After Alfred Hunt came to reside in London he lived (and died) in the house on Campden Hill which had been occupied by J. C. Hook and by Holman Hunt. As an author he wrote an article on modern English landscape-painting for the *Nineteenth Century*, and another for the *Spectator*, both of which appeared in May, 1880. Probably he wrote other papers.

The following prices have been paid at auctions in London for the works of Alfred W. Hunt. In oils:—

		£	s.	d.
Dunstanborough (bought in), Caine's sale	1880 ...	220	10	0
Pont-y-Gelli (bought in), Caine's sale	1880 ...	236	5	0
Sea piece, Debatable Ground, R. Wright's sale	1880 ...	325	0	0
Mist Wreaths, R. Wright's sale ...	1880 ...	74	11	0
Welsh scene, Wyatt's sale	1883 ...	152	5	0
In water-colours:				
View in Cumberland, 13in. by 18½in., Plint's sale	1862 ...	28	7	0
The Jungfrau, 13in. by 19in., Langton's sale	1862 ...	36	15	0
Bridge at Lucerne (bought in), White's sale	1862 ...	39	18	0
November 11th, 1 p.m., Horton's sale	1871 ...	162	15	0
Durham, Horton's sale	1871 ...	46	4	0
The Lledr Valley, Eadon's sale ...	1876 ...	162	15	0
Dal Ueck, Capel Curig, Topham's sale	1878 ...	97	13	0
Harlech Castle, Bright's sale ...	1880 ...	148	0	0
Matterdale, Bright's sale	1880 ...	77	14	0
Lucerne, Bright's sale	1880 ...	63	0	0
Above Capel Curig, Bright's sale ...	1880 ...	43	0	0
Matterdale, Bright's sale	1880 ...	37	14	0

		£	s.	d.
Oberwessel, Bright's sale	1880 ...	55	13	0
Durham, Caine's sale	1880 ...	63	0	0
November 11th, 1 p.m. (bought in), Caine's sale	1880 ...	173	5	0
Lyn Teewyn (bought in), Caine's sale	1880 ...	147	0	0
Carnedd Llewelyn, 15in. by 24in., Gurney's sale	1883 ...	81	18	0
Durham, Barnes's sale	1894 ...	399	0	0

Indaco.—*For* **de dell** *read* **dell'.**

Johnson (Edward Killingworth).—B. Stratford-le-Bow, May 30th, 1825; D. —— April 7th, 1896; self-taught; P. genre and landscapes. E. K. Johnson was a member of a very old family, and heir to an Irish baronetcy, now dormant. His father was a friend of Canning. As the family was in reduced circumstances, Johnson was articled to Mr. Orrin Smith. He worked subsequently under W. J. Linton, the wood-engraver, and was very successful in executing a bird's-eye view of Edinburgh. Johnson joined the Langham Sketching Club, and worked in black-and-white for the *Graphic*, making the drawings for Mr. Rider Haggard's "She," which appeared first in that journal. Johnson married in 1871 Miss Nanna Reynolds, and for many years subsequently lived in a house that belonged to him at Sible Hedingham, in Essex. He became an Associate of the Old Water-Colour Society in 1866 and a full member in 1876. Between 1846 and 1893 Johnson exhibited three landscapes at the Academy, seven in Suffolk Street, 176 at the Old Water-Colour Gallery, and four elsewhere.

A water-colour by Johnson, called "Pot Pourri," was sold by auction in 1875 for £199 10s.

Lebrun (Madame).—*For* **Vigiée** *read* **Vigée.**

Malosso (Il).—*See* **Trotti.**

Mander (Van).—*See* **Van Mander.**

Mattoni.—*See* **Vecchia.**

Millais (Sir John Everett, Bart.).—B. Southampton, 8th June, 1829; D. 13th August, 1896; S. Royal Academy; P. history, portraits, genre, and landscapes. The family name Millet is a very old one in France, and the pronunciation of it in the Norman French of Jersey, in which Island the ancestors of Sir John had been settled for many generations, would be expressed by Millais. His father and mother were, however, at

Southampton (on their way to Jersey) when Millais was born, and went to live at Dinant, in Brittany, in 1835. It was there, when only six years of age, that the talent for drawing of the future President of the Royal Academy showed itself, by the sketches he made of the picturesque buildings of the old town, and the soldiers quartered in it. When he was eight he gained the silver medal of the Society of Arts. This appears to have induced his parents to remove to London. There Sir Martin Shee, then President of the Royal Academy, at first refused to believe that the drawings by Millais, which were submitted to him, had been done by the boy. On ascertaining, however, that they were, Sir Martin advised his father to allow John to follow the bent of his genius, and the lad went to study at Sass's Academy. Two years later Millais was admitted as a student into the schools of the Royal Academy. He remained in them for six years, and carried off every prize for which he competed. In 1846 he contributed his first picture to the exhibition at the Royal Academy, "Pizarro Seizing the Inca of Peru." The following year Millais gained the gold medal at the British Institution with his picture "The Tribe of Benjamin Seizing the Daughters of Shilow." He sent also, in 1847, a cartoon to the Exhibition at Westminster Hall. The success which had attended his early efforts did not, however, bring Millais much immediate pecuniary profit, as he received only £150 for "The Carpenter's Shop," which was sold by auction in 1886 for £892 10s.

It was about 1850 that Millais, with his friends, Rossetti, Holman Hunt, and others, founded what they called "The Pre-Raphaelite Brotherhood," and as few persons are now alive who recollect the position of affairs at that time, perhaps some notice of what it was may not be out of place here. Cornelius and Overbeck had founded, about 1811, the German Pre-Raphaelite Brotherhood at Rome. When German influence became strong in England, shortly before the Great Exhibition of 1851, and the Prince Consort was known to be a collector of early German pictures, swarms of amateurs followed in the same track. There was also an outcry for the revival of the old Brotherhoods and Guilds. That the young and ardent artists who formed the "Pre-Raphaelite Brotherhood" should have thought that they saw a short way to fame and fortune, is not surprising. But they might more fitly have named their association the "Pre-Durerite Brotherhood," for they certainly did not seek "the sublime and beautiful" in the paintings of Masaccio, Fra Angelico, or

Giotto, but rather in old German works and by painting from nature in the German manner. It was, therefore, an attempt to Germanize rather than Italianize modern English art. The subjects they painted might be Italian, but they were treated as a German would have treated them, not as an Italian would have done. Nevertheless, if the hard work and close study of nature, which the Pre-Raphaelite style entailed, only led weaker men into eccentricity, it was admirably calculated to make a strong man like Millais still stronger, both in drawing and in colouring; and his assertion, made later in life, that "his decade of Pre-Raphaelitism rather hindered than helped his development and his art," can hardly be taken seriously.

Comparison has been made between Millais and Leighton, but a better one might have been drawn between Millais and Hogarth. They were men cast in similar moulds, full of the self-confidence which great talents give, who refused to be dictated to by friend or foe, and were thorough Englishmen. Leighton was more foreign, and a good linguist; Millais could not speak any foreign language, although he had spoken French when a boy.

By about 1859, Millais may be said to have ceased to be one of the Pre-Raphaelites, and, for the remainder of his life, to have painted in a style which was his own. The pictures which he painted after that include almost every class of subjects—history, genre, portraits, landscapes, and some that it would be difficult to place under any of these denominations. In all, however, he showed himself to be a great painter, and equally able.

It must also not be forgotten that he employed his powerful influence to advance what is now generally known as "Black-and-White Art," and tried hard to obtain its proper recognition by the Royal Academy. In connection with that body it is a curious fact, that when Millais was first elected an Associate of the Academy, the election was quashed on the ground that he was not qualified as being too young, and he was not an Associate until 1853. He became a full member in 1863, President in 1896, and, dying in the same year, was buried in S. Paul's with every mark of honour and respect.

Millais exhibited, between 1846 and 1893, of pictures classed as figures, 180 at the Royal Academy, and two at the British Institution; 227 works in all, including those at other galleries.

The following list gives the pictures by Millais which have been sold by auction for £200 and upwards:

		£	s.	d.
Pot Pourri, B. G. Windus's sale ...	1859 ...	204	15	0
Woodman's Daughter, exhibited in 1851, Hodgkinson's sale ...	1861 ...	220	10	0
Apple Blossoms, 70in. by 44in., exhibited in 1859, Gambart's sale ...	1861 ...	483	0	0
The Love of James I. of Scotland (bought in)	1861 ...	——		
Isabella (bought in; see 1868), B. G. Windus's sale	1862 ...	682	10	0
Mariana (bought in; see 1883), B. G. Windus's sale	1862 ...	383	5	0
Ophelia, exhibited in 1881, B. G. Windus's sale	1862 ...	798	0	0
The Proscribed Royalist, 40½in. by 28½in., Plint's sale	1862 ...	551	5	0
The Carpenter's Shop, 34in. by 54in., Plint's sale	1862 ...	551	5	0
The Black Brunswicker, 38½in. by 26½in., Plint's sale	1862 ...	819	0	0
The Greek Slave, Fitzpatrick's sale	1865 ...	206	0	0
The Lucky Slipper (bought in) ...	1865 ...	236	5	0
Isabella (see 1875 and 1883), Windus's executors' sale. (Windus is said to have paid Millais 150 guineas for this) ...	1868 ...	420	0	0
Awake! 36in. by 28in. (engraved), Hargreaves' sale	1873 ...	1417	10	0
The Gambler's Wife, 34in. by 15in., exhibited in 1869, Farnworth's sale...	1874 ...	924	0	0
Flowing to the River, 1871, 60in. by 84in. (bought in; see 1880), Benzon's sale	1874 ...	1590	0	0
Ferdinand Lured by Ariel, dated 1849, Ellison's sale	1874 ...	231	0	0
The same picture, Woolner's sale ...	1875 ...	315	0	0
Isabella—The Kick (see 1868 and 1883)	1875 ...	892	0	0
O Swallow! Swallow! 40in. by 29½in., dated 1865, Mendel's sale ...	1875 ...	1050	0	0
Jephthah, 50in. by 64in., dated 1867, Mendel's sale	1875 ...	3990	0	0
Chill October, 55in. by 75½in., dated 1871, Mendel's sale	1875 ...	3255	0	0
Hearts are Trumps, Portraits of the Misses Armstrong, Armstrong's sale	1876 ...	1365	0	0

		£	s.	d.
Apple Blossoms (see 1886), Burnett's sale	1876	1459	10	0
Winter Fuel, 76in. by 57in., exhibited in 1874, Grant's sale	1877	1785	0	0
Scotch Firs, 73in. by 55in., exhibited in 1874, Grant's sale	1877	1837	10	0
Knight Errant and Lady, 72in. by 53in., Grant's sale	1877	1522	10	0
Victory, O Lord! 75in. by 54in., exhibited in 1871, Grant's sale ...	1877	2047	10	0
Love of James I. of Scotland, Grant's sale	1877	630	0	0
Joan of Arc, 34½in. by 23in., Turner's sale	1878	735	0	0
Romans Leaving Britain, 17½in. by 27in., Turner's sale	1878	336	0	0
The Carpenter's Shop, 54in. by 33in. (see 1886), Heugh's sale... ...	1878	427	0	0
Rescue, fireman saving woman, 46in. by 33in., exhibited in 1875, Ardent's sale	1879	1312	10	0
The Order of Release, 40½in. by 29in., Ardent's sale	1879	2835	0	0
Flowing to the River (see 1874), Mrs. Benzon's sale	1880	1165	0	0
The First Sermon, 13½in. by 9½in., Fleming's sale	1880	215	5	0
The Princes in the Tower, Fine Art Society's sale	1881	3990	0	0
Deserted Garden, or Rose of the Wilderness, 48in. by 72in., dated 1875, Hermon's sale	1882	945	0	0
Getting Better, 41in. by 35in., Hermon's sale...	1882	850	10	0
Little Mrs. Gamp (bought in), *Graphic* sale	1882	1102	10	0
Effie Deans, dated 1877 (engraved), Arbuthnot's sale	1882	800	0	0
Isabella (see 1862, 1868, and 1875)...	1883	1102	10	0
Mariana (see 1862), Dunlop's sale ...	1883	850	10	0
S. Martin's Summer, Halcyon Days (Henry VI.), 60in. by 42in., Lee's sale	1883	1365	0	0
Stella, 44in. by 36½in., exhibited in 1868 (engraved), Potter's sale ...	1884	1470	0	0
Vanessa, 44in. by 36½in. (engraved), Potter's sale	1884	1365	0	0

		£	s.	d.
The Cuckoo, Lees' sale	1884	1995	0	0
Portrait of Thomas Carlyle	1885	525	0	0
The Vale of Rest, 41in. by 68in., exhibited in 1859	1886	3150	0	0
Apple Blossoms, 41in. by 70in. (see 1876), Graham's sale	1886	1050	0	0
The Blind Girl and her Sister, 25in. by 31½in., Graham's sale ...	1886	871	10	0
Pilgrims to S. Paul's, 56in. by 44in., McConnell's executors' sale ...	1886	420	0	0
The Carpenter's Shop (engraved; see 1878)	1886	892	10	0
Dream of the Past, Graham's sale ...	1887	1300	0	0
S. Martin's Summer	1887	850	0	0
Over the hills and far away, Knowles's sale	1887	5000	0	0
S. Martin's Summer, Lees' sale ...	1888	840	0	0
The Empty Nest	1888	680	0	0
Age	1888	255	0	0
Picture of Health, Philipson's sale	1888	620	0	0
Love of James I. of Scotland, Bolckow's sale	1888	450	0	0
The North-West Passage, Bolckow's sale	1888	4000	0	0
The White Cockade, Webster's sale	1889	420	0	0
Olivia, dated 1882, Poole's sale ...	1889	682	0	0
Little Mrs. Gamp, *Graphic* sale ...	1889	630	0	0
Asleep	1890	1430	0	0
Trust Me, dated 1881, Cozen's sale	1890	220	0	0
The Martyr of the Solway, Kurtz's sale	1891	472	0	0
Murthly Water, dated 1889 ...	1891	1522	0	0
The Sisters, dated 1868, Matthew's sale	1891	525	0	0
Early Days, dated 1873, Matthew's sale	1891	530	0	0
A Flood, dated 1870, Matthew's sale	1891	1680	0	0
The Ransom, dated 1862, Matthew's sale	1891	840	0	0
Apple Blossoms, dated 1859, Price's sale	1892	693	0	0
The Sound of Many Waters, Price's sale	1892	3045	0	0
The Eve of S. Agnes, Leyland's sale	1892	2205	0	0
The Wolf's Den, dated 1863, Brocklebank's sale	1893	220	0	0

		£	s.	d.
Victory, O Lord! dated 1887 ...	1893 ...	1262	0	0
Dropped from the Nest	1893 ...	1260	0	0
Pippa, Dunnachie sale	1895 ...	252	0	0
Good Night, Morley's sale	1896 ...	903	0	0
Huguenots (sketch), Morley's sale ...	1896 ...	525	0	0
Winter Garden	1896 ...	252	0	0
Little Speedwell, Goldsmid's sale ...	1896 ...	1470	0	0
Lady in White...	1896 ...	320	0	0
Shelling Peas, Leighton's sale ...	1896 ...	746	0	0
The Empty Cage, 36in. by 24in. ...	1897 ...	735	0	0
The Naturalist, dated 1885, 60in. by 83in.	1897 ...	1780	10	0
The Girlhood of S. Theresa	1897 ...	682	10	0
The Forerunner (Millais' last work)	1897 ...	504	0	0
Time, 56in. by 36in.	1897 ...	441	0	0
Sweet Emma Morland, 48in. by 30in.	1897 ...	409	0	0
The Moon is up and yet it is not Night, 40in. by 64in. ... ... The preceding seven at Millais' executors' sale.	1897 ...	1202	10	0

Murano (Antonio and Giovanni di).—*See* **Vivarini (Antonio).**

Otto Venius.—*See* **Veen (Otto).**

Phillip (John).—*See also* **Forbes** (p. 372).

Pictoors.—*See* **Witte (Gaspar de).**

Plas *should be* **Plaas.**

Raffaellino del Garbo.—"Virgin and Christ," sold in 1857, *for* **Vasari** *read* Vasari's "Lives."

Richmond (George).—B. 1809; D. London, March 19th, 1896; S. Royal Academy; P. portraits. George Richmond was the son of an artist. He began very early to study art, and was a student at the Royal Academy in 1824. He also studied in Paris. When about sixteen he became acquainted with William Blake, and Richmond spoke of the latter as having been his chief instructor until Blake's death in 1827. Nevertheless, Richmond, however much he may have admired as a youth the wild visionary enthusiasm of Blake, chose, when he came to man's estate, the more profitable and more useful pursuit of the portrait-painter. As such he had the good fortune to be employed in transmitting to posterity, by what are said to be excellent likenesses, not only the outer forms but also the bearing and habitual expression of the faces of many of the greatest Englishmen of his time,

in literature, art, and politics. Prior to his visiting Rome in 1837 Richmond painted mostly in water-colours or pastel, often on a large scale, but subsequently usually in oils.

Although so much employed in painting portraits, he found time to produce occasionally works of imagination in which the knowledge of colouring he had acquired is very evident. In 1840 Thackeray praised in *Fraser's Magazine* Richmond's "Christ after the Resurrection," and among other works of this class may be mentioned those Richmond contributed to the Royal Academy, which were "There appeared unto him an Angel" in 1858, "Hyde Park" in 1861, and "Sunset Scene in 'Comus,'" the "Measure," in 1864. In 1857 Richmond was elected an Associate of the Royal Academy, and in 1866 a full member. In 1858 he was appointed one of the Examiners at the First Oxford Associate in Arts Examination and made D.C.L., while in the same year Cambridge gave him the degree of LL.D.

Richmond exhibited between 1825 and 1888 of works almost exclusively portraits, 196 at the Royal Academy, three at the British Institution, five in Suffolk Street, and one elsewhere—in all 205. He is said, however, to have drawn or painted between two and three thousand portraits. At the sale of his collection and works at Messrs. Christie's in 1897, the copies by Richmond after great masters went for from £5 5s. to £157 10s.; and many of his original works for from £8 8s. to £78 15s., but a few realised high prices, as shown hereunder:

		£	s.	d.
In the First Garden, on ivory, in ebony and tortoiseshell inlaid frame, 8¼in. by 6in.	1897 ...	210	0	0
Napoleon I. holding his Letter of Abdication, 1814, 43½in. by 34in.	1897 ...	246	15	0
Haymakers, 19in. by 26½in.	1897 ...	262	10	0
The Eve of Separation, 19in. by 14in.	1897 ...	198	10	0
The Burial of the Virgin, 16in. by 32½in.	1897 ...	162	15	0
The Agony in the Garden, 42in. by 46in.	1897 ...	105	0	0

Van der Plaas (P.).—B. about 1570; D. Brussels, 1626: S. ——; P. history. Although born in Holland, Van der Plaas lived nearly all his life in Brussels, where he enjoyed a good reputation as an able painter of historical and sacred subjects.

APPENDIX II.

IMITATORS AND COPYISTS.

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IMITATORS AND COPYISTS.

It should not be forgotten that pictures by many of the following artists have been sold under the names of the painters they imitated, and that their signatures were effaced for that purpose; likewise, that many of them lived long after the men they imitated. It is well to remember, also, that the Dutch, Flemish, and French artists, who imitated the great masters of Italy, painted while they were in that country on Italian canvases. In general they were more successful in imitating the composition and colouring than the drawing of the Italians, of which they exaggerated the peculiarities. A few of their works still bearing their signatures are, however, to be found in large Continental galleries, or may be recognised by old engravings made from them.

For facility of reference an alphabetical list of the principal imitators and their masters is first given, and this is followed by a similarly arranged list of masters and their imitators.

A.—Imitators and the Masters they followed.

Imitators.			Masters whom they Imitated or Copied.
Aldegrever (Heinrich)	...	...	Dürer
Aldibrandi (Girolamo)	...	...	L. da Vinci
Alen (Jan van)	...	...	M. de Hondecoeter
Alfani (Domenico)	...	...	Raphael
Alfaro y Gámez	...	...	Velasquez
Allegrain (Ettienne)	...	...	François Millet

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Allori (The)	Pontormo and Michael Angelo Buonarroti
Altdorfer (Erhardt)	Dürer
Altichiero da Zevio	Giotto
Amberes (Miguel de)	Van Dyck
Amberger (Christoph)	Holbein
Aniemolo (Vincenzio)	Raphael
Anselmi	Correggio
Antonilez y Sarabia	Murillo
Apshoven (F. and T. van) ...	D. Teniers the younger
Arbatia	L. da Vinci
Aregio (Pablo de)	L. da Vinci
Arellano (Juan de)	Nuzzi
Aretusi	Correggio
Asper (Hans)	Holbein
Asselin (Jan)	Claude Lorrain
Aubrey Etienne)...	Greuze
Audran (C.)	Charles Lebrun
Aved (Jacques A. J.)	Van Dyck and Titian
Avellino (Giulio)...	S. Rosa
Bacon (Sir N.)	Titian
Baen (Jan van)	Van Dyck
Bailli	Steenwyck the elder
Balassi	D. Cresti and Raphael
Balestra (Antonio)	Maratti
Bandinelli (B.)	Michael Angelo Buonarroti
Barendsen (Dirk)	Titian
Barocci (Frederigo)	Raphael in design, Correggio in colouring
Bazzani	Rubens
Bazzi (Gianantonio)	L. da Vinci
Beale (Mary)	Van Dyck and Lely
Beaumont	Trevisani
Beckers	C. Huysmans
Bellini (F.)	Barocci
Bellini (Cav. Giac.)	Albano
Bellotto (Bernardo)	A. Canal
Beltraffio (Giov.)	L. da Vinci
Benaschi	Lanfranco

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Benfatto	P. Veronese (Caliari)
Bent (J. van der)	Berchem and A. van de Velde
Berensi	Albano
Beretoni	Guido Reni
Bergen (D. van den)	A. van de Velde
Bergen (N. van)	Rembrandt
Bernabei	Correggio
Bernard	Solimena
Berruguete (A.)	Michael Angelo Buonarroti
Bertoia (G.)	F. M. Mazzola
Bertuni	Giulio Romano
Bertusio	Guido Reni
Beschey (Balthazar)	J. Breughel
Besoo	D. van Tol
Beuckelaer	Aartsen
Biancucci	Guido Reni
Bigio (Francesco)	Andrea d'Agnolo and Raphael
Bilivert	Cigoli
Bischop (C.)	F. Bol
Bischop (J.)	Various masters
Bisi (in miniature)	Various masters
Boccaccino	Albano
Boccalini (Il)	Correggio
Bockhorst (J. von)	Van Dyck
Bol (Ferdinand)	Rembrandt
Bolanger	Guido Reni
Bolognini	Guido Reni
Bonesi	C. Cignani
Boni	C. Cignani
Bonifazio	Giorgione, P. Bordone, G. Palma the elder, and Titian
Bononi	L. Carracci
Boonen	Schalcken
Borsum (A. van)	The Van der Neers and P. Potter
Borzoni	G. Poussin and Claude Lorrain

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Boschini	Tintoretto
Both (Andries)	P. van Laar
Bottani	G. Poussin
Botticelli (Alessandro)	F. Lippi
Boucher (Marie)...	F. Boucher
Boulogne (L.)	Various masters
Bourdon (Sebastian)	S. Rosa, etc.
Bourgeois (Sir F. P.)	De Loutherbourg
Bout (Pierre)	D. Teniers the younger and Jan Breughel
Bozzato (Il)	Titian
Bracelli	Paggi
Brackenburgh (R.)	Brouwer and A. van Ostade
Bramer (Leonard)	Rembrandt
Brandi	Lanfranco
Brandmuller	Charles Lebrun
Bredael (Jan Frans van) ...	J. Breughel, Ph. Wouwerman, etc.
Brekelencamp (Q.)	Rembrandt
Brentana	Tintoretto
Brescianino	Bazzi
Breydel	Various masters
Brinckman	Rembrandt
Brizzio	The Carracci
Broeck	J. D. de Heem
Bugiardini	Michael Angelo Buonarroti and L. da Vinci
Bullinger	Boths and Berchem
Burgkmair (Hans)	Dürer
Buti	Andrea d'Agnolo
Bye	J. van der Does the elder
Byss	Various masters
Caccianemici	F. M. Mazzola
Cagnacci	Guido Reni
Cairo	Various masters
Calandrucci	Maratti
Calcar (Johann S. van)	Titian and Raphael
Calderari	G. A. Licinio
Caletti, or Il Cremonese ...	Titian

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Calici	L. Carracci
Calvi or Il Coronato	Trotti
Calza	J. Courtois and G. Poussin
Campana (T.)	Guido Reni
Camphuysen (G.)	P. Potter
Campi (Antonio)...	Correggio
Campi (Bernardino)	Giulio Romano
Candari (G.)	Maratti
Cangiagio (Orazio)	L. Cangiagio
Canneri (A.)	P. Veronese (Caliari)
Cantarini (Simone)	Guido Reni
Canuti	Guido Reni
Cany (a copyist)...	Various masters
Capelli	Correggio
Cappellino	Paggi
Caracciuola	M. A. Caravaggio and Annibale Carracci
Carbone	Van Dyck
Carboni	Guido Reni
Cariani (G. de Busi)	Titian
Caroselli or Casofelli	M. A. Caravaggio, etc.
Carotto (Giov. Fr.)	Mantegna
Carpi (Girolamo da)	Correggio
Carracci (Annibale)	Titian and P. Bril in landscapes
Carracci (Lodovico)	Correggio
Carré (H.)	Snyders
Casaubon	N. Poussin
Castellucci	P. da Cortona
Castiglione (Benedetto)	Van Dyck
Catena (Vincenzo)	Giorgione, Giov. Bellini, etc.
Cattanio	Guido Reni
Cattapani	The Campi
Cavagna (Giov. P.)	P. Veronese (Caliari)
Cavedone (Jacopo)	Annibale Carracci, M. A. Caravaggio, and Guido Reni
Cesare da Sesto	L. da Vinci and Raphael
Chalon (Alfred E.)	J. A. Watteau

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Champagne (J. B. S.)	P. van Champagne
Cignani (Carlo)	Correggio
Cignaroli (G. B.)...	Maratti
Cignaroli (S.)	G. Poussin and S. Rosa
Cigoli (Luigi C. da)	F. Barocci and Correggio
Cima (Giov. B.)	Giov. Bellini
Clere (J. le)	C. Saracino
Cleyn (F. de)	F. M. Mazzola
Clint (George), copied	G. Morland
Collantes	Rubens
Colleoni	Titian
Collet (John)	Hogarth
Coloni	The Bassani
Coloni (H. A.)	S. Rosa
Colonna (M. A.)...	Various masters
Comodi (Andrea)	Various masters
Contarini (G.)	Titian
Conti (Bernardino de)	L. da Vinci
Conti (J. di F. del)	Pierino del Vaga
Cooper (Samuel)	Van Dyck
Coppa	Guido Reni
Coques (Gonzales)	Van Dyck
Corado	Solimena
Corne (A. de la)	Various masters
Corneille (M., the elder) ...	Simon Vouet
Corneille (M., the younger) ...	The Carracci
Corona (L.)	Tintoretto
Cosimo (Pietro di)	L. Signorelli and Raphael
Costa (Ippolito)	Giulio Romano
Coxie (Michiel van)	Raphael
Coypel (Charles A.)	A. Coypel
Coypel (Noël)	N. Poussin and Le Sueur
Cozza (F.)	Domenichino
Cozzale (G.)	G. Palma the elder
Craasbeek (Joost van)	Brouwer
Cramer	K. de Moor
Cranach (Johann L.)	L. Cranach the elder
Cranach (Lucas, the younger) ...	L. Cranach the elder
Credi (Lorenzo di)	L. da Vinci
Cremonese (Il), or Caletti ...	Titian

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Crespi (G. M.)	Solimena
Cresti (Domenico)	P. Veronese (Caliari)
Creti (D.)	Cantarini
Croce (B.)	Guido Reni
Crome (John)	Hobbema and J. van Ruisdael
Cross (M.)	Various masters
Cuyp (Benjamin G.)	Rembrandt
Dalens (D.)	M. de Hondecoeter
Danby (James F.)	F. Danby
Dance (Nathaniel)	Sir J. Reynolds
Dandini (P.)	Various masters
Danti (T.)	Il Perugino
David (Gheeraert)	Stuerbout and H. Memlinc
Dawson (H.)	Turner
Decker (C. G.)	S. van Ruisdael and Hobbema
Decker (F.)	J. van Ruisdael
Denys (J.)	Van Dyck
Dernet (Claude)	Callot
Desportes (C. F. and N.) ...	A. F. Desportes
Deyck or Derick (P. C.) ...	J. da Bassano
Desubeo (M.)	Guido Reni
Deyster (L.)	Van Dyck
Diepenbeeck (Abraham van) ...	Rubens and Van Dyck
Diepraam (A.)	A. Brouwer
Dietrich (Christian W. E.) ...	Various masters
Dietzsch (J. C.)	Waterloo
Dighton (William E.)	Müller
Discepoli, or Il Zoppo Lugano ...	G. C. Procaccini
Does (J. van der, the elder) ...	P. van Laar
Does (S. van der)	A. Cuyp
Dolci (Agnes)	C. Dolci
Dominici	P. van Laar
Dominique (Jean)	Claude Lorrain
Donth (Arnold)	Van Dyck
Dorigny (M.)	Simon Vouet
Drillenburg (W. van)	The Boths
Drost (J. W., or G.)	Rembrandt

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Dubbels (Jan)	Bakhuizen [Stevens
Ducq (Jan le)	P. Potter and A. P.
Dufresnoy (Charles A.)... ...	Titian
Dullaert (H.)	Rembrandt
Dusart (Cornelis)	A. van Ostade
Duval (N.)	P. da Cortona
Duvenede (M.)	Maratti
Eeckhout (Gerbrand van den) ...	Rembrandt
Egmont (Justus van)	Rubens
Ellis (Joseph F.)	A. Canal, etc.
Empoli (J. Chimenti)	Andrea d'Agnolo
Engelbrechtsen (Cornelis) ...	J. van Eyck
Ermels (J. F.)	The Boths
Errante (G.)	Correggio, etc.
Escalante (Juan A.)	Titian and Tintoretto
Everdingen (Allart van) ...	J. van Ruisdael
Fabricius (K. and B.)	Rembrandt
Faenza (Jac. da)...	Raphael
Falcieri (B.)	P. Liberi
Falcone (Angelo)	S. Rosa
Falens (Karel)	Ph. Wouwerman
Fanzone (F.)	L. Carracci
Farinato (Orazio)	P. Farinato
Farinato (Paolo)	P. Veronese (Caliari)
Fava (Count P.)...	The Carracci
Ferg (Franz de P.)	Berchem, Ph. Wouwerman, and Poelenburg
Ferneley (C. L., C. N., and Miss S.)	J. E. Ferneley
Ferrari (Abate L.)	Correggio
Ferrari (Luca de)	Guido Reni
Ferri (Ciro)	P. da Cortona
Ferrucci (N.)	Cresti
Fiamingo (Enrico)	Guido Reni
Fiasella	Guido Reni
Ficherelli (F.)	Andrea d'Agnolo
Fielding (T. N.)...	G. Smith of Chichester
Filicus (J.)	P. van Slingelandt
Filippi (Seb.)	Michael Angelo Buonarroti

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Finch (Francis O.)	G. Barret, sen.
Flink (Govert)	Rembrandt
Floriano (F.)	Tintoretto
Floris (Frans)	Michael Angelo Buonarroti
Foler (Ant.)	P. Veronese (Caliari)
Fontana (Prospero)	Vasari
Fontenay (De)	J. B. Monnoyer
Fouchier (B. de)	Tintoretto, A. van Ostade, and Brouwer
Franceschini (Marc A.)... ...	C. Cignani
Franchi (L.)	The Carracci
Francia (Giac. and Giu.) ...	Francesco Francia
Franco (Battista)	Michael Angelo Buonarroti
Freminet (Martin)	F. M. Mazzola
Frits (Pieter)	J. Bos
Fumicelli (L.)	Titian
Fungai (Bernardino)	Mantegna and Il Perugino
Gaddi (Taddeo)	Giotto
Gaeben (Van), a great copyist ...	Various masters
Gael (Barent van)	Ph. Wouwerman, etc.
Gainsborough (Dupont)... ...	Thos. Gainsborough
Galantini (Ippolito)	Le Valentin
Gallinari (P.)	Guido Reni
Gambara (Lattanzio)	G. A. Licinio
Gandini (A. and B.)	P. Veronese (Caliari)
Gandini (Giorgio)	Correggio
Gandy (James)	Van Dyck
Garbieri (L.)	L. Carracci
Garofalino (G.)	M. A. Franceschini
Garvey (Edmond)	R. Wilson
Garzi (L.)	Maratti
Gasparini (G.)	Raphael
Gatti (Bernardino)	Correggio
Gaudenzio Ferrari	Correggio
Geel (I. van)	G. Metsu
Gelder (Arent van)	Rembrandt
Gelder (P. de)	Rembrandt
Gemignano or Geminiano (Gia.)	Guercino

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Gemignano (V. de)	Raphael
Gennari (B., the younger) ...	Guercino
Germyn (Simon)...	Smitz
Gessi (Francesco)	Guido Reni
Ghigi (T.)	Giulio Romano
Ghirlandaji (The)	Raphael, L. da Vinci, etc.
Ghisolfi (Giovanni)	S. Rosa
Giacarollo (S. B.)	Giulio Romano
Gibsons (The)	Sir P. Lely
Gillardini (M.)	G. M. Crespi and Callot
Ginassi (C.)	Lanfranco
Giolfino (Niccolo)	Mantegna
Giordano (Luca)	Various masters
Girolamo da Santa Croce ...	Giorgione and Titian
Girolamo da Treviso	Raphael
Giulio Romano	Raphael
Glauber (Johannes)	N. Poussin
Glover (John)	Payne and Claude Lorrain
Goebouw (A.)	D. Teniers the younger and A. van Ostade
Gomez (Sebastian)	Murillo
Gonzales (J. G. and P. R.) ...	Titian and P. Veronese (Caliari)
Good (Thomas Sword)	Wilkie and Bird
Gool (Jan van)	P. Potter
Goubeau (F. or A.)	P. van Laar and Miel
Gouda (C. van)	M. Heemskerck
Goulai (T. C.)	Le Sueur
Goupy (Joseph)	S. Rosa
Gozzoli (Benozzo)	Masaccio
Graat (Barend)	P. van Laar
Granacci (Francesco)	Michael Angelo Buonarroti
Grandi (Ercole de')	Il Perugino and Mantegna
Grandi (E. di G. C.)	L. Costa the elder
Grant (B.)	P. van Laar
Grassi (G. P.)	Titian
Green (Mary)	Sir J. Reynolds and Thos. Gainsborough
Greenhill (John)...	Sir P. Lely and Van Dyck

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Griffier (Jan, the old)	D. Teniers the younger, Saftleven, Jan Breughel, etc.
Griffier (Robbert)	Claude Lorrain, Old J. Griffier, etc.
Grimaldi (Giov. Fr.)	Annibale Carracci and Titian
Guardi (Francesco)	A. Canal
Guercino (Il)	The Carracci
Guerriere	M. A. Caravaggio and Guercino
Guidobono (Bartolommeo) ...	Castiglione
Guinaccia (D.)	Polidoro da Caravaggio
Guisoni (F.)	Giulio Romano
Gyssels (Pieter)	J. Breughel
Gyzen (P.)	Saftleven
Haansbergen (J. van)	Poelenburg
Haen (P.)	A. Cuylenburg
Halen (Pieter van)	Claude Lorrain
Hamilton (P. van)	J. Weenix and W. van Aalst
Hand (Thomas)	G. Morland
Hanneman (Adriaan)	Van Dyck
Haring (Daniel)...	K. Netscher
Haverman (Margaretha) ...	Jan van Huysum
Hayls (John)	Van Dyck
Heck (M. H. van)	Rogman
Heckell (G. van)	G. Dou
Heede (V. and W. van) ...	G. Lairesse
Heem (Cornelis de)	J. D. de Heem
Heemskerck (E. van, the old) ...	D. Teniers the younger and Brouwer
Heemskerck (E. van, the younger)	Brouwer
Heemskerck (Maerten)	Schoorl and Michael Angelo Buonarroti
Heintz (Joseph)	Correggio
Helmbreker (Theodore)... ...	P. van Laar
Helmont (Mathews van) ...	D. Teniers the younger
Hemmessen (John van)... ...	L. da Vinci

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Herp (Gerard van)	Rubens
Herregouts (Hendrik)	Rubens and Van Dyck
Herrera (F. de, the young) ...	F. de Herrera the old
Heusch (Guilliam de)	The Boths
Heusch (Jacob de)	S. Rosa
Hilliard (Nicholas)	Holbein
Hire (Philip la)	J. A. Watteau
Hodges (William)	Zuccarelli
Hoefnagel (George)	G. Clovio
Hoet (Gerard)	Poelenburg and K. du Jardin
Hondte (P. de)	D. Teniers the younger
Hoogstraten (Samuel van) ...	Rembrandt, G. Dou, and P. de Hooch
Hoppner (John)	Thos. Gainsborough and Sir J. Reynolds
Horebout (Geeraert)	Holbein
Hoskins (John)	Holbein and Van Dyck
Huchtenburgh (Jacob van) ...	N. Berchem
Huysmans (Cornelius)	Titian and S. Rosa
Huysmans (Jan Baptist) ...	J. van Ruisdael
Huysum (Jacob van)	Jan van Huysum
Ibbetson (Julius C.)	R. Wilson and G. Morland
Imparato (Francesco)	Titian
Ingegno (L')	Pinturicchio and Raphael
Innocenzo da Imola	Raphael
Iriarte (Ignacio)	S. Rosa
Jackson (William)	Thos. Gainsborough
Jacobsen (Juriden)	Snyders
Jacomone	Raphael
James (U.)	A. Canal
Janssens (V. H.)	Albano
Joanès (V. J. Macip)	Raphael and the Van Eycks
Kabel (Arie van der)	Castiglione and S. Rosa
Kalraat (Barent van)	A. Cuyp and Saftleven
Kappelle (J. van der)	W. van de Velde the younger
Keempeneer (Pedro de)... ...	Raphael
Klenghel (J. C.)...	Dietrich

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Klerck (Hendrik de)	M. de Vos the elder
Klomp (A.)	P. Potter
Kneller (John Zachary)... ...	Sir G. Kneller
Knipbergen (N.)...	P. Bril
Koene (Isaac)	J. van Ruisdael
Koninck (Salomon)	Rembrandt
Koogen (L. van der)	Bega
Kupezky (Johann)	Rembrandt and Van Dyck
Ladbrooke (J. B.)	J. Crome
Lama	Polidoro da Caravaggio
Lambert (George)	G. Poussin
Lana (Lodovico)...	Guercino and Tintoretto
Lanconello (Christ.)	F. Barocci
Lancret (Nicolas)	J. A. Watteau
Lanfranco (Giovanni)	Correggio
L'Ange (Francesco)	Albano
Lanini (Bernardino)	Gaudenzio Ferrari and Titian
Lanzano (Andrea)	Maratti and Lanfranco
Laroon (Old)	J. da Bassano, etc.
Larraga (A.)	Orrente
Lastman (Pieter)	Rembrandt
Lavesque (J.)	Rembrandt and Jan van Baen
Lazzari (Donato)	Mantegna
Leal (Simon de)	Van Dyck
Lecce (Matteo da)	Michael Angelo Buonarroti
Ledoux (Philiberte)	Greuze
Leepe (J. A. van der)	A. Genoels the younger and G. Poussin
Leeuw (G. van der)	P. P. Roos
Leeuw (Peter van der)	A. van de Velde
Lens (Bernard)	Van Dyck and Rubens
Leonardo da Besozzo	Giotto and Fra Angelico
Liberale da Verona	The Bellini and Mantegna
Liberi (Pietro)	M. A. Caravaggio and M. Preti
Licinio (Bernardino)	G. A. Licinio

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Ligozzi (Jacopo)	P. Veronese (Caliari)
Limburg (H. van)	Van der Werff
Linschoten (A. van)	M. A. Caravaggio
Lint (P. van)	Van Dyck
Linton	Claude Lorrain and R. Wilson
Lion (Jean de)	Giulio Romano
Liotard (Jean Etienne)	P. Potter and Karel du Jardin
Lippi (Fra Filippo)	Masaccio
Lippi (Lorenzo)	Santo di Titi
Livens (Jan)	Rembrandt and Van Dyck
Loca (B.)...	A. Sabbatini
Loli (Lorenzo)	Guido Reni
Lomi (Aureliano)	Angiolo Allori and Cigoli
Loni (Alexandre)	Dolci
Lonne (A. de)	P. Neefs the elder
Loo (Jakob van)	Van Dyck and J. van der Lys
Loon (T. van)	Maratti
Looten (Jan)	A. van Everdingen
Lorenzo da Siena...	Masaccio
Lotto (Lorenzo)	Giov. Bellini, Giorgione, Titian, and Correggio
Lubienetski (T.)	G. Lairesse
Luciani (Sebastiano)	Giorgione and Michael Angelo Buonarroti
Lucidel (Nicolas)	Holbein
Luden (Gerrit)	Rembrandt
Luini (Bernardino)	L. da Vinci
Luini (Tomaso)	M. A. Caravaggio
Lys (Jan van der)	Poelenburg, H. Goltzius the younger, etc.
Macerata (G.)	The Carracci and Guido Reni
Maddersteg (M.)	Bakhuizen
Maffei (F.)	P. Veronese (Caliari)
Maganza (A.)	P. Veronese (Caliari) and B. Farinato
Maganza (G. B.)	Titian

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Magnasco (Alessandro)	S. Rosa
Malagavazzo (C.)	B. Campi
Mandyn (J.)	Bos
Manetti (R.)	F. Vanni
Manfredi (Bartolommeo) ...	M. A. Caravaggio
Mann (C. de)	Titian
Manni (Giannicola)	Il Perugino and Andrea d'Agnolo
Mantegna (F. and B.)	Mantegna
Marchis (Alessio de)	S. Rosa
Marco da Oggione	L. da Vinci
Marescotti (B.)	Guido Reni
Mari (Alessandro)	Various old masters
Maria (Ercole)	Guido Reni
Maria (Francesco di)	Domenichino
Marienhof	Rubens
Marieschi (The)	A. Canal
Marinari (Onorio)	Dolci
Marmoliga (P. de V.)	Raphael
Marne (J. L. de M. de) ...	Berchem and K. du Jardin
Maroli (Domenico)	J. da Bassano
Marotti (F.)	Lafosse
Martin (Pierre Denis)	A. Canal and A. F. van der Meulen
Martinez (J. B.)	Velasquez, A. Canal, etc.
Martini (Simone)	Giotto
Marziale (Marco)	Giov. Bellini
Massac (J. B.)	Charles Lebrun
Massari (Lucio)	The Carracci
Massaro (N.)	S. Rosa
Masucci (Agostino)	Maratti
Mattei (Paolo da)	Giordano, etc.
Matton	G. Dou and Mieris
Mayno (Juan Bautista)	P. Veronese (Caliari)
Mazza (Domiano)	Titian
Mazzola (A.)	G. Mazzola (called Mazzolino)
Mazzola (Francesco Maria) ...	Correggio
Mazzola (Girolamo; Mazzolino)	Correggio
Mazzuchelli (P. F.)	The Venetian masters

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Medina (Jean-Baptiste)	Rubens
Medula (Andrea)	Giorgione and Titian
Meer (Jan van der, the younger)	Berchem
Mehus (Livius)	S. Rosa and Lanfranco
Mei (Bernardino)	The Carracci
Meire (Gerard van der) ...	The Van Eycks
Melani (The)	P. da Cortona
Melchiori (G. P.)	Maratti
Melder (G.)	Rosealba, Rottenhammer, and Van der Werff
Melissi (A.)	Andrea d'Agnolo
Melozzo (Francesco)	B. Gozzoli
Melzi (Francesco)	L. da Vinci
Memmi (Lippo)	S. Martini
Mengs (Anton Raffael)	Raphael
Mercati (G. B.)	P. da Cortona and the Carracci
Mercier (Philip)	J. A. Watteau
Merian (M.)	Rubens
Merian (M. S.)	Mignon
Messina (Salvo da)	Raphael
Metsys (Jean)	Q. Metsys
Meulen (Pieter van der) ...	A. F. van der Meulen
Michael Angelo delle Battaglie...	P. van Laar
Michau (Theodore)	D. Teniers, the younger
Michele (Parrasio)	P. Veronese (Caliari)
Mierhop (F.)	Snyders
Miers	A. van Ostade
Mignard (Nicolas)	Albano
Milani (A.)	The Carracci
Milani (G. C.), a famous copyist	Various old masters
Millet (François)...	G. Poussin
Mola (Giovanni Battista) ...	Albano
Molenaar (J. and C.)	J. M. Molenaar
Molenaar (J. M. and M. M.) ...	A. van Ostade
Molyn (Pieter, the elder) ...	J. van de Velde and Van Goyen
Mommers (Hendrick)	J. B. Weenix and K. du Jardin
Montfort (Antonis van)... ...	F. Floris and F. M. Mazzola

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Mony (Louis de)...	G. Dou
Moor (Karel de)...	J. A. Watteau
Moore (Jacob)	Claude Lorrain
Moroni (Giambattista)	Titian
Moroni (Pietro)	P. Veronese (Caliari)
Mortimer (Richard)	G. Morland
Mosca	Domenichino
Moya (Pedro de)	Van Dyck
Munari (Cæsar)	Correggio
Munari (P. da Modena)... ...	Raphael
Mura (F. di)	Solimena
Murray (Thomas)	Riley
Musscher (Michael van) ...	Terburg and K. Netscher
Musso (Nicolo)	M. A. Caravaggio
Muziano (Girolamo)	Titian
Muzio (A.)	D. Calvaert
Mytens (J. M.)	Rubens and Snyders
Mytens (M., the younger) ...	Van Dyck
Nadalino del Murano	Titian
Naiwinck (Henry)	Waterloo
Nardi (Angelo)	P. Veronese (Caliari)
Naselli (F.)	Guercino
Natali (G. B.)	P. da Cortona
Navarette (Juan F.)	Titian
Nebbia (Cesari)	Muziano
Neck (Johan van)	J. A. Backer
Negre	G. de Craeyer
Nelli (P.)	Fra Bartolommeo
Netscher (Constantin)	K. Netscher
Neve (Cornelius de)	Van Dyck
Nicasius	Snyders
Niccolò da Foligno	Gozzoli and Fra Angelico
Nicolay (Frère)	Rubens
Nieulant (Willem van)	P. Bril and Jan Breughel
Ninfe (C. della)	Tintoretto and S. Rosa
Niño de Guevara...	A. Cano, Van Dyck, and Rubens
Noblesse	J. Callot
Nogari (P.)	Raffaellino da Reggio
Nollekens (Joseph F.), copied ...	J. A. Watteau and Panini

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Nollet (D.)	A. F. van der Meulen
Northcote (James)	Sir J. Reynolds
Nothnagel (J. A.)	D. Teniers, the younger and Rembrandt
Nuñez (Pedro de V.)	Murillo
Nuvolone (C. F.)	Guido Reni
Nuvolone (P.)	Trotti
Ochoa (F.)	Murillo
Ochterveldt (J.)	Terburg
Oliver (Peter)	Isaac Oliver
Olivieri (Dom.)	P. van Laar
Onofrio (C. di)	G. Poussin
Oost (J. van, the elder)	Annibale Carracci
Oost (J. van, the younger) ...	Van Dyck
Oosterwijk (Maria van)	J. D. de Heem
Opstal (Gaspar J. van)	Rubens
Orley (Richard van)	Italian masters
Orrente (Pedro)	J. da Bassano
Orsi (Lelio)	Correggio
Orsi (Prospero)	D'Arpino
Ortolano (Dell')	Garofalo
Os (Jan van)	Jan van Huysum
Os (Pieter G. van)	P. Potter and K. du Jardin
Osorio (F. M.)	Murillo
Ossenbeeck (N.)	P. van Laar
Ottini (Pasquale)	P. Veronese (Caliari)
Oudenarde (P. van)	Maratti
Ovens (Juriaen)	Van der Helst
Overbeck (Johan F.)	Raphael
Pacchia (Girolamo dell') ...	Pacchiaroti and Raphael
Pacchiaroti (Giacomo)	Il Perugino and Andrea d'Agnolo
Paderna (P. A.)...	Guercino
Padovano (Lauro)	Mantegna
Pagani (F.)	Michael Angelo Buonarroti
Pagani (Giovanni B.)	Cigoli
Paganini (G. C.)	J. Courtois
Paggi (Giovanni B.)	Correggio, etc.

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Paladino (A.)	P. da Cortona
Palma (G., the elder)	Giorgione and Titian
Palma (G., the younger) ...	G. Palma, the elder
Palmezzano (Marco)	Melozzo
Pandolfi	F. Zucchero
Panetti (Domenico)	Raphael
Panicciagi (J.)	Dosso Dossi
Panico (A. M.)	The Carracci
Paolini (P.)	Titian
Paparello	Giulio Romano
Pareja (Juan de)	Velasquez
Parrocel (Joseph)	J. Courtois and Titian
Pasinelli (L.)	P. Veronese (Caliari)
Passaro or Passarotti (B.) ...	T. Zucchero
Passaretti (Ventura)	Michael Angelo Buonarroti
Passeri (Giovanni B.)	Domenichino
Passeri (Giuseppe)	Maratti
Patel (Pierre)	Claude Lorrain
Pater (Jean-Baptiste J.) ...	J. A. Watteau
Pauditz (Christoph)	Rembrandt
Paye (Richard M.)	Velasquez and Jos. Wright
Pearson (M.), on glass	Raphael
Penni (Giovanni Fr.)	Raphael
Peranda (S.)	G. Palma, the younger
Pereda (Antonio)	Van Dyck
Peroni (G.)	Maratti
Perrier (Fr.)	Lanfranco
Pesaro (Nicolo)	F. Zucchero
Peselli	A. del Castagno
Peterzano (S.)	Titian
Petitot (J., the elder)	Van Dyck
Petri (Pietro dei)	Raphael and Maratti
Pfenniger (H.)	Rembrandt and Van Dyck
Piazza (Callisto)	Titian and Giorgione
Piazzetta (G. B.)	Guercino
Piemont (N.)	The Boths
Pieters (J.)	Rubens
Pignone (S.)	Furini

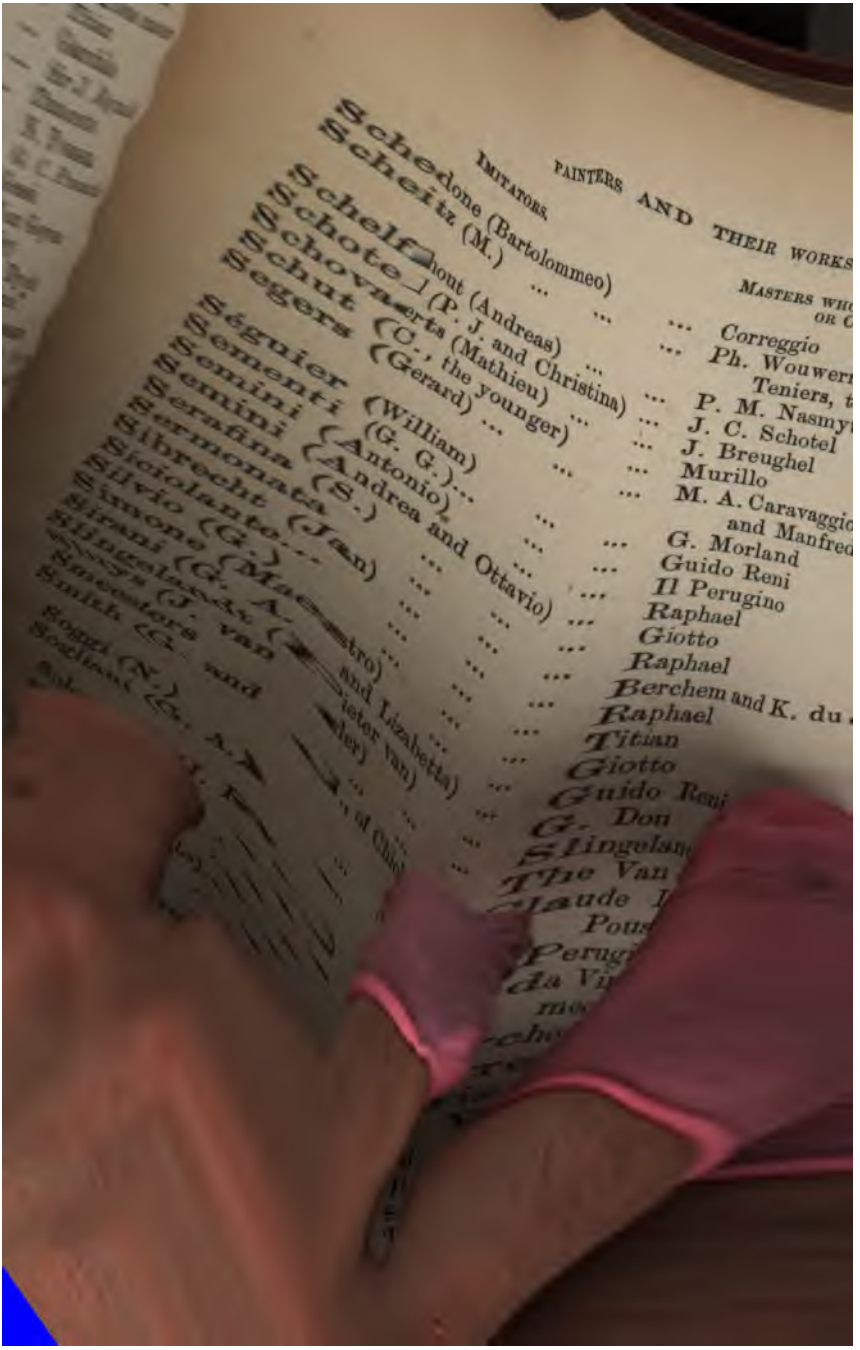
IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Pilotto (G.)	G. Palma, the younger
Pineda (A. P. de)	Murillo
Pinelli (Ant.)	L. Carracci
Piola (D.)	P. da Cortona
Piola (P.)	Various masters
Pistoja (Fra Paolino da) ...	Fra Bartolommeo
Pistojese (F. N.)...	Fra Bartolommeo
Poel (Egbert van der)	Brouwer and D. Teniers, the younger
Polo (Diego)	Titian
Pomerancio (A. Circignano) ...	Barocci and Roncalli
Ponchino (G. B.)	Titian
Pond (A.)	Rembrandt
Pontormo (Jacopo da)	Andrea d'Agnolo and A. Dürer
Possidenti	Guercino
Powell (John)	Sir J. Reynolds
Pozzo (A.)	Rubens
Prado (Blas de)	F. M. Mazzola
Previtali (Andrea)	Giov. Bellini
Procaccini (Andrea)	Maratti
Procaccini (C.)	Michael Angelo Buonarroti
Procaccini (E.)	Correggio
Procaccini (Giulio C.)	Correggio and Tintoretto
Prou (J.)...	S. Bourdon
Prud'hon (Pierre)	L. da Vinci and Correggio
Puget (P. P.)	Michael Angelo Buonarroti and P. da Cortona
Pugh (Herbert)	Hogarth
Pupini (Biagio)	Francesco Francia, F. M. Mazzola, and Raphael
Pÿnacker (Adam)	The Boths
Quast (Pieter)	J. Callot, Brouwer, and M. Heemakerck
Quellinus (Erasmus)	Rubens and Van Dyck
Quellinus (G. Erasmus)... ...	P. Veronese (Caliari)
Quesnel (François)	F. Clouet
Raggi (P. P.)	Castiglione
Rama (C.)	G. Palma, the younger

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Ramelli (Padre F.), a great copyist in miniature ...	Various masters
Ramirez (J.)	Espinosa
Ranc (Jean)	Rigaud
Raoux (Jean)	Claude Lorrain
Ravesteijn (N. van)	Jan van Baen
Reggio (Luca da)	Guido Reni
Reinagle (Philip)	Hobbema, Wynants, J. van Ruisdael, Ph. Wouwerman, etc.
Renier (W. L.)	Orizonte
Reschi (P.)	S. Rosa and Courtois
Restout (Jean)	Jean Jouvenet
Reyn (Jan de)	Van Dyck
Ribalta (Juan de)	F. de Ribalta
Ricchi (Pietro)	D. Cresti and Guido Reni
Ricci (Antonio)	Domenichino
Ricci (Camillo)	Scarsella
Ricci (Sebastian)...	P. Veronese (Caliari)
Riccio (Domenico)	Titian
Riccio (Felice)	P. Veronese (Caliari)
Richardson (Jonathan)	Sir G. Kneller
Richter (C.)	Dahl
Ridolfi (C.)	P. Veronese (Caliari) and Barocci
Rietschoof (J. K.)	Bakhuizen and W. van de Velde, the younger
Riley (John)	Van Dyck
Rinaldo	Giulio Romano
Ringgli (G.)	Ribera
Rivalz (Antoine), an excellent copyist	Various masters
Riverditi (M. A.)	Guido Reni
Roelas (Juan de las)	Titian and Tintoretto
Roestraten (Peeter)	F. Hals
Rogman (Roeland)	Rembrandt
Romanelli (Giovanni F.) ...	P. da Cortona
Romanino (Girolamo)	Titian
Romeyn (W. van)	K. du Jardin
Rondani (Francesco M.) ...	Correggio

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Rondinello (N.)	Giov. Bellini
Roore (James de)	Various masters
Rosa (Pietro)	Titian
Roselli (Nicolo)	Garofalo
Ross (Sir William C.)	Sir J. Reynolds
Rottenhammer (Johann) ...	Tintoretto
Rousseau (Jacques)	N. Poussin
Rovere	G. C. Procaccini
Ruggieri	Gessi
Ruisdael (Salomon van)	Van Goyen
Russell (Anthony)	Riley
Russell (Theodore)	Van Dyck
Rustici (F.)	F. Vanni
Ryck (Peter Cornelius de) ...	J. da Bassano
Ryckaert (David, 1612-62) ...	D. Teniers, the younger, Brouwer, and A. van Ostade
Rysbrack (P. and P.A.) ...	François Millet and G. Poussin
Sabbatini (Andrea)	Cesare da Sesto and Raphael
Sabbatini (Lorenzo)	F. M. Mazzola
Sacchi (Carlo)	P. Veronese (Caliari)
Sacchi da Papia (P.F.)	Mantegna
Saftleven (C.)	D. Teniers the younger and Brouwer
Salai (Andrea)	L. da Vinci
Salimbeni (A.)	Il Perugino
Salimbeni (Il Cav. Ventura) ...	F. Vanni
Salmeggia (Enea)	Raphael
Sameling (Benjamin)	F. Floris
Sanchez Coello (Alonso) ...	Titian
Saracino (Carlo)...	M. A. Caravaggio
Sarti (Ercole)	Scarsella
Sassoferrato (G. B. Salvi) ...	Raphael, etc.
Savery (Roland)	P. Bril
Savoldo (Giovanni G.)	Titian and Giorgione
Savonanzi (E.)	Guido Reni
Scarsella (Ippolito)	Titian and F. M. Mazzola
Schagen (G. V.)...	Various masters

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Schedone (Bartolommeo) ...	Correggio
Scheitz (M.)	Ph. Wouwerman and D. Teniers, the younger
Schelfhout (Andreas)	P. M. Nasmyth
Schotel (P. J. and Christina) ...	J. C. Schotel
Schovaerts (Mathieu)	J. Breughel
Schut (C., the younger) ...	Murillo
Segers (Gerard)	M. A. Caravaggio, Rubens, and Manfredi
Séguier (William)	G. Morland
Sementi (G. G.)...	Guido Reni
Semini (Antonio)	Il Perugino
Semini (Andrea and Ottavio) ...	Raphael
Serafina (S.)	Giotto
Sermonata	Raphael
Sibrecht (Jan)	Berchem and K. du Jardin
Siciolante...	Raphael
Silvio (G.)	Titian
Simone (Maestro)	Giotto
Sirani (G. A. and Lizabetta) ...	Guido Reni
Slingelandt (Pieter van) ...	G. Dou
Sluys (J. van der)	Slingelandt
Smeesters	The Van der Neers
Smith (G. and J., of Chichester)	Claude Lorrain and G. Poussin
Soggi (N.)	Il Perugino
Sogliani (G. A.)	L. da Vinci, Fra Bartolommeo, and L. di Credi
Solemacker (J. F.)	Berchem
Soleri (G)...	Correggio
Son (Jan van)	Joris van Son
Sorri	P. Veronese (Caliari)
Spada (Leonello)...	M. A. Caravaggio
Spagna (Lo)	Il Perugino
Spierings (N.)	S. Rosa
Spilimbergo (Irene di)	Titian
Spisani (N.)	Calvaert
Spranger (Bartholomew)... ...	F. M. Mazzola
Stalbert (A.)	Jan Breughel
Stanfield (Geo. Clarkson) ...	W. C. Stanfield

Painters.	Masters whom they Imitated or Copied.
Rondinello (N.) — —	... Giov. Bellini
Rosa (Jacques de) —	... Various masters
Rosa (Pietro) — —	... Titian
Roselli (Matteo) — —	... Garofalo
Rose (Sir William C.) —	— Sir J. Reynolds
Rothenhammer (Johann)	... Tintoretto
Rousseau (Jacques) —	... N. Poussin
Rovere — — —	... G. C. Procaccini
Ruggieri — — —	... Gessi
Ruysdael (Salomon van) ...	... Van Goyen
Ryall (Anthony) —	... Riley
Ryall (Theodore) —	... Van Dyck
Rizzi (F.) — —	... F. Vanni
Ryk (Peter Cornelius de)	... J. da Bassano
Ryckaert (David, 1612-62)	— D. Teniers, the younger, Brouwer, and A. van Ostade
Ryckwaert (P. and P.A.)	... François Millet and G Poussin
Sabatini (Andrea) —	... Cesare da Sesto and Raphael
Sabbatini (Lorenzo) —	— F. M. Maranda
Sacchi (Carlo) — —	— P. Veronese (Caliari)
Sacchi da Pavia (P.F.) —	— Mantegna
Sadeler (C.) — —	— D. Teniers the younger and Brouwer
Sale (Andrea) — —	— L. da V
Salimbeni (A.) —	
Salimbeni (C. Ca' F	
Salmeggia (Ende	
Salmon (Ro	
Salvi (Ant	
Salvi	
Sa	



IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Stanzioni (Massimo)	Guido Reni
Staveren (Jan Adriaan van) ...	G. Dou
Steenree (George)	Poelenburg
Stefaneschi (G. B.), a good copyist in small	Various masters
Stella (A. B. and F.)	Jacques Stella
Stella (Jacques)	N. Poussin
Stevens (John)	Van Diest
Stevens (Palamedes)	E. van de Velde
Stone (Henry)	Van Dyck, Titian, etc.
Stoop (Theodor or Dirk) ...	P. van Laar
Stork (Abraham, the elder) ...	Bakhuizen
Straeten (H. van)	J. van Ruisdael and Hobbema
Streetes (Gwillim)	Holbein
Stroifi	Il Prete Genovese
Stry (Jacob van)	A. Cuyp and Hobbema
Stuerbout (Dierick)	The Van Eycks
Stuven (Ernest)	Mignon
Syder (D.)	Loth
Tarico (S.)	Domenichino and Guido Reni
Tasca (C.)	Loth
Tavella	P. Molyn, the younger
Tellier (Jean le)	N. Poussin
Tempel (Abraham van den) ...	Van der Helst
Teniers (A., J., and T.) ...	D. Teniers, the younger
Teniers (David, the younger) ...	Various masters
Terenzi	Various masters
Theotocopuli (Domenico) ...	Titian
Thielen (Jan Philip van) ...	D. Segers
Thomas (J. E.)	A. Elzheimer
Thulden (Theodoor van) ...	D. Teniers, the younger, and Rubens
Tibaldi (P.)	Michael Angelo Buonarroti
Tideman (P.)	Lairesse
Tiepolo (Giovanni Battista) ...	P. Veronese (Caliari)
Tiepolo (Giovanni Domenico) ...	G. B. Tiepolo
Tilburg (Gilles van)	Brouwer

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Tillemans (Peter)	J. Courtois
Tinelli (T.)	L. Bassano
Tinti (G. J.)	Correggio and F. M. Mazzola
Tinti (L.)	G. A. Sirani
Tintoretto (D. Robusti)... ...	Tintoretto
Tobar (Alonso M. de)	Murillo
Tol (Dominic van)	G. Dou
Toledo (J. de)	Michael Angelo delle Battaglie
Tonelli	Correggio
Toni (M. A.), in miniature ...	Various masters
Torbido (Francesco)	Giorgione, Giulio Romano, and Liberale
Torellino (Il)	Barocci
Torre (F.)	Various masters
Tournieres (R.)	Schalcken and G. Dou
Trasi (L.)	A. Sacchi and Maratti
Trevisi (G.)	Raphael
Turchi (Alessandro)	The Carracci
Tyssens (Augustin)	N. Berchem
Tyssens (Gysbrecht)	Van Dyck and Poelenburg
Tyssens (N.)	M. de Hondecoeter
Tyssens (Pierre)	G. de Craeyer
Ubertino (Francesco d'A.) ...	Il Perugino
Ulft (Jacob van der)	The Boths
Ulivelli (Cosimo)	B. Franceschini
Uytenwael	Spranger
Vaart (Jan van der)	Wissing
Vaccaro (Andrea)	M. A. Caravaggio and Guido Reni
Valano (O.)	G. Palma the elder
Vaillant (Waleram)	B. van der Helst
Valentin (Le)	M. A. Caravaggio
Valeriano (G.)	S. Luciani
Valkaart (W.)	H. Goltzius the younger
Valkenburg (Dirk)	The Boths and Jan Weenix
Valpuesta...	Caxes
Van der Bergh (Matthys) ...	Rubens

Imitators.	Masters whom they Imitated or Copied.
Van der Plaas	Titian
Van de Velde (A.)	Wynants
Van Dyk (Philip)	Van der Werff
Vanni (Cav. Francesco)... ...	Barocci
Vanni (Cav. Raphael)	P. da Cortona
Vannini (O.)	Cresti
Van Schendel (Petrus)	A. van Ostade
Van Somer (Paulus)	D. M. Mytens
Varotari (Alessandro)	Titian and P. Veronese (Caliari)
Vasari (Giorgio)	Michael Angelo Buonarroti
Vassilachi (Antonio)	P. Veronese (Caliari) and Tintoretto
Vecchia (Pietro della)	Giorgione and G. A. Licinio
Vecq (J. de)	Rembrandt and J. van Baen
Veit (J.)	P. Veit
Venanzi (F.)	Guercino
Venusti (Marcello)	Michael Angelo Buonarroti
Verbruggen (G. P.)	Monnoyer
Verdizzotti (G.)	Titian
Verdoel (A.)	Rembrandt
Verendael (N.)	Mignon
Verheyden (F. P.)	Snyders and Melchior de Hondecoeter
Verhoek (G.)	Pynacker and J. Courtois
Verhoek (P. C.)...	J. Courtois and Callot
Verkolie (J.)	Van Zyl
Vermeer (Johannes)	P. de Hooch
Verspronck (Jan)	F. Hals
Vertangen (D.)	Poelenburg
Verwilt (F.)	Poelenburg
Viani (G.)	Guido Reni
Vicentino (A.)	G. Palma, the elder
Victoor (Jacomo)	M. de Hondecoeter
Victoor (Jan)	Rembrandt
Vignali (J.)	Guercino

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Vignon (Claude)	M. A. Caravaggio
Vinne (Vincent van der) ...	F. Hals
Viola (Giovanni Battista) ...	P. Bril and Ann. Carracci
Visscher (P.)	Berchem
Vito	G. A. Licinio
Vitringa (W.)	Bakhuizen
Vivarini (Alvise)	Antonello da Messina and Giov. Bellini
Vlerick (P.)	Tintoretto
Vleughels (Nicolas)	P. Veronese (Caliari)
Vois (Adriaan de)	Various masters
Volaire (Jacques)	C. J. Vernet
Vos (Cornelis de, the elder) ...	Van Dyck
Vos (Marten de, the elder) ...	Tintoretto
Vos (Paulus de)	Snyders
Vos (Simon de)	Rubens and Correggio
Vouet (T. and D.)	S. Vouet
Vries (Jan Reynier de)	Waterloo and J. van Ruisdael
Vyth (J. M.)	Michael Angelo Buonarroti
Waegman (H.)	P. Farinato
Wael (Jan de)	F. Franck, the elder
Wael (Lucas de)...	Jan Breughel
Wale (Samuel)	Hayman
Walker (Robert)...	Van Dyck
Walschappelle (Jacob)	J. D. de Heem
Weeling (A.)	A. van der Werff and Schalcken
Weerdt (A. de)	F. M. Mazzola
Weesop (M.)	Van Dyck
Werff (Adriaan van der) ...	Correggio
Wils (Jan)	Berchem and The Boths
Winter (G. de)	Brackenburgh
Wissing (Willem)	Sir P. Lely
Wit (Jacob de)	Rubens
Witte (P. de, the younger) ...	Claude Lorrain
Wittel (Gaspar)	A. Canal
Wolfaerts (A.)	D. Teniers, the younger
Wolters (H.)	Van Dyck

IMITATORS.	MASTERS WHOM THEY IMITATED OR COPIED.
Woodcock (R.)	W. van de Velde, the younger
Wootton (John)	Claude Lorrain and G. Poussin
Wouwerman (Jan)	Wynants
Wyck (Thomas)	A. Cuyp
Wytman (M.)	K. Netscher
Yperen (K. van)	Tintoretto
Zacchetti (B.)	Garofalo
Zago (S.)	Titian
Zambrano (J. L.)	P. de Cespedes
Zarinena (F.)	Titian
Zeeman	J. van Ruisdael
Zeeman (E.)	Denner
Zimmermann (Richard Aug.) ...	Berchem
Zoppo (Marco)	Squarcione
Zoust (Gerard)	Terburg
Zucco (F.)	P. Veronese (Caliari)
Zustris (Frederik)	Titian
Zyl (Geraerd P. van)	Van Dyck

B.—Masters and their Imitators.

(*The Names of the Masters are printed in* SMALL CAPITALS.)

AALST (WILLEM VAN).—P. van Hamilton.

AARTSEN (PIETER).—Beuckelaer.

ALBANO (FRANCESCO).—Cav. Giac. Bellini, Berensi, Boccaccino, V. H. Janssens, Francesco L'Ange, Nicolas Mignard, Giovanni Battista Mola.

ALLORI (ANGIOLO).—Aureliano Lomi.

ANDREA D'AGNOLO, called ANDREA DEL SARTO.—Francesco Bigio, Buti, Empoli (J. Chimenti), F. Ficherelli, Giannicola Manni, A. Melissi, Giacomo Pacchiaroti, Jacopo da Pontormo.

ANGELICO DA FIESOLE (FRA).—Leonardo da Besozzo, Niccolò da Foligno.

ANTONELLO DA MESSINA.—Alvise Vivarini.

BACKER (JACOB A.).—Johan van Neck.

BAEN (JAN VAN).—J. Lavesque, N. van Ravesteijn, J. de Vecq.

BAKHUIZEN (LUDOLF).—Jan Dubbels, M. Maddersteg, J. K. Rietschoof, Abraham Stork, the elder, W. Vitringa.

BAROCCI (FREDERIGO).—F. Bellini, Luigi C. da Cigoli, Christ, Lanconello, Il Pomerancio, C. Ridolfi, Il Torellino (A. Circignano), Cav. Francesco Vanni.

BARRET (GEORGE), sen.—Francis O. Finch.

BARTOLOMMEO (FRA).—P. Nelli, Fra Paolino da Pistoja, F. N. Pistojese, G. A. Sogliani.

BASSANI (The).—Coloni.

BASSANO (JACOPO DA).—P. C. Deyck or Derick, Old Laroon, Domenico Maroli, Pedro Orrente, Peter Cornelius de Ryck.

BASSANO (LEANDRO).—T. Tinelli.

BAZZI (GIANANTONIO).—Brescianino.

BEGA (CORNELIS).— L. van der Koogen.

BELLINI (The).—Liberale da Verona.

BELLINI (GIOVANNI).—Vincenzo Catena, Giov. B. Cima, Lorenzo Lotto, Marco Marziale, Andrea Previtali, N. Rondinello, Alvise Vivarini.

BERCHEM (NICOLAS).—J. van der Bent, Bullinger, Franz de P. Ferg, Jacob van Huchtenburgh, J. L. de M. de Marne, Jan van der Meer, the younger, Jan Sibrecht, J. F. Solemacker, Augustin Tyssens, P. Visscher, Jan Wils, Richard Aug. Zimmermann.

BIRD (EDWARD).—Thomas Sword Good.

BORDONE (PARIS).—Bonifazio.

BOL (FERDINAND).—C. Bischop.

BOS (JERONIMUS).—Pieter Frits, Mandyn.

BOYTHS (The).—Bullinger, W. van Drillenburg, J. F. Ermels, Guillaume de Heusch, N. Piemont, Adam Pÿnacker, Jacob van der Ulft, Dirk Valkenburg, Jan Wils.

BOUCHER (FRANÇOIS).—Marie Boucher.

BOURDON (SEBASTIEN).—J. Prou.

BRACKENBURGH (RICHARD).—G. de Winter.

BREUGHEL (JAN).—Balthazar Beschey, Pierre Bout, Jan Frans van Bredael, Jan Griffier, the old, Pieter Gyssels, Willem van Nieulant, Mathieu Schovaerts, A. Stalbert, Lucas de Wael.

BRIL (PAULUS).—Annibale Carracci (in landscapes), N. Knipbergen, Willem van Nieulant, Roland Savery, Giovanni Battista Viola.

BROUWER (ADRIAAN).—R. Brackenburgh, Joost van Craasbeek, A. Diepraam, B. de Fouchier, E. van Heemskerck (old and young), Egbert van der Poel, Pieter Quast, David Ryckaert (1612-62), C. Saftleven, Gilles van Tilburg.

CALIARI or CAGLIARI (PAOLO), called PAOLO VERONESE.—Benfatto, A. Canneri, Giov. P. Cavagna, Domenico Cresti, Paolo Farinato, Ant. Foler, A. and B. Gandini, J. G. and P. R. Gonzales, Jacopo Ligozzi, F. Maffei, A. Maganza, Juan Bautista Mayno, Parrasio Michele, Pietro Moroni, Angelo Nardi, Pasquale Ottini, L. Pasinelli, G. Erasmus Quellinus, Sebastian Ricci, Felice Riccio, C. Ridolfi, Carlo Sacchi, Sorri, Giovanni Battista Tiepolo, Alessandro Varotari, Antonio Vassilachi, Nicolas Vleughels, F. Zucco.

CALLOT (JACQUES).—Claude Dernet, M. Gillardini, Noblesse, Pieter Quast, P. C. Verhoek.

CALVAERT (DIONYSIUS).—A. Muzio, N. Spisani.

CAMPI (The).—Cattapani.

CAMPI (BERNARDINO).—C. Malagavazzo.

CANAL (ANTONIO). — Bernardo Bellotto, Joseph F. Ellis, Francesco Guardi, U. James, The Marieschi, Pierre Denis Martin, J. B. Martinez, Gaspar Wittel.

CANGIAGIO (LUCA).—Orazio Cangiagio.

CANO (ALONSO).—Niño de Guevara.

CANTARINI (SIMONE).—D. Creti.

CARAVAGGIO (MICHAEL ANGELO AMERIGHI DA).—Caracciuola, Caroselli or Casofelli, Jacopo Cavedone, Guerriere, Pietro Liberi, A. van Linschoten, Tomaso Luini, Bartolommeo Manfredi, Nicolo Musso, Carlo Saracino, Gerard Segers, Leonello Spada, Andrea Vaccaro, Le Valentin, Claude Vignon.

CARAVAGGIO (POLIDORO CALDARA DA).—D. Guinaccia, Lama.

CARRACCI (The).—Brizzio, M. Corneille the younger, Count P.

Fava, L. Franchi, Il Guercino, G. Macerata, Lucio Massari, Bernardino Mei, G. B. Mercati, A. Milani, A. M. Panico, Alessandro Turchi.

CARRACCI (ANNIBALE).—Giov. Fr. Grimaldi, J. van Oost, the elder, Giovanni Battista Viola, Caracciuola, Jacopo Cavedone.

CARRACCI (LODOVICO).—Bononi, Calici, F. Fanzone, L. Garbieri, Ant. Pinelli.

CASTAGNO (ANDREA DEL).—Peselli.

CASTIGLIONE (BENEDETTO).—Bartolommeo Guidobono, Arie van der Kabel, P. P. Raggi.

CAXES (EUGENIO).—Valpuesta.

CESARE DA SESTO.—Andrea Sabbatini.

CESPEDES (PABLO DE).—J. L. Zambrano.

CHAMPAGNE (PHILIPPE VAN).—J. B. S. Champagne.

CIGNANI (CARLO).—Bonesi, Boni, Marc A. Franceschini.

CIGOLI (LUIGI CARDI DA).—Bilivert, Aureliano Lomi, Giovanni B. Pagani.

CLAUDE LORRAIN.—Jan Asselin, Borzoni, Jean Dominique, John Glover, Robbert Griffier, Pieter van Halen, Linton, Jacob Moore, Pierre Patel, Jean Raoux, G. and J. Smith of Chichester, John Wootton, P. de Witte the younger.

CLOUET (FRANÇOIS).—François Quesnel.

CLOVIO (GIULIO).—George Hoefnagel.

CORREGGIO (ANTONIO DA).—Anselmi, Aretusi, Frederigo Barocci, Bernabei, Il Boccalini, Antonio Campi, Capelli, Girolamo da Carpi, Lodovico Carracci, Carlo Cignani, Luigi C. da Cigoli, G. Errante, Abate L. Ferrari, Giorgio Gandini, Bernardino Gatti, Gaudenzio Ferrari, Joseph Heintz, Giovanni Lanfranco, Lorenzo Lotto, Francesco Maria and Girolamo Mazzola, Cæsar Munari, Lelio Orsi, Giovanni B. Paggi, E. and Giulio C. Procaccini, Pierre Prud'hon, Francesco M. Rondani, Bartolommeo Schedone, G. Soleri, G. J. Tinti, Tonelli, Simon de Vos, Adriaan van der Werff.

CORTONA (PIETRO BERRETINI DA).—Castellucci, N. Duval, Ciro Ferri, The Melani, G. B. Mercati, G. B. Natali, A. Paladino, D. Piola, P. P. Puget, Giovanni F. Romanelli, Cav. Raphael Vanni.

COSTA (LORENZO), the elder.—E. di G. C. Grandi.

COURTOIS (JACQUES).—Calza, G. C. Paganini, Joseph Parrocel, P. Reschi, Peter Tillemans, G. Verhoek, P. C. Verhoek.

COYPEL (ANTOINE).—Charles A. Coypel.

CRAEYER (GASPAR DE).—Negre, Pierre Tyssens.

CRANACH (LUCAS), the elder.—Johann L. Cranach, Lucas Cranach the younger.

CREDI (LORENZO DI).—G. A. Sogliani.

CRESPI (GIUSEPPE MARIA).—M. Gillardini.

CRESTI (DOMENICO), called IL PASSIGNANO.—Balassi, Nic. Ferrucci, Pietro Ricchi, O. Vannini.

CROME (JOHN).—J. B. Ladbrooke.

CUYLENBURG (ABRAHAM).—P. Haen.

CUYP (AELBRECHT).—S. van der Does, Barent van Kalraat, Jacob van Stry, Thomas Wyck.

DAHL (MICHAEL).—C. Richter.

DANBY (FRANCIS).—James F. Danby.

D'ARPINO (GIUSEPPE CESARI).—Prospero Orsi.

DENNER (BALTHASAR).—E. Zeeman.

DESPORTES (ALEXANDRE FRANÇOIS).—C. F. and N. Desportes.

DIETRICH (CHRISTIAN WILHELM ERNST).—J. C. Klenghel.

DOES (JACOB VAN DER), the elder.—Bye.

DOLCI (CARLO).—Agnes Dolci, Alexandre Loni, Onorio Marinari.

DOMENICHINO (DOMENICO ZAMPIERI, called).—F. Cozza, Francesco di Maria, Mosca, Giovanni B. Passeri, Antonio Ricci, S. Tarico.

DOSSO (GIOVANNI DI NICCOLO LUTERO), known as DOSSO DOSSI.—J. Panicciagi.

DOU (GERARD).—G. van Heckell, Samuel van Hoogstraten, Matton, Louis de Mony, Pieter van Slingelandt, Jan Adriaan van Staveren, Dominic van Tol, R. Tournieres.

DÜRER (ALBRECHT).—Heinrich Aldegrever, Erhardt Altdorfer, Hans Burgkmair, Jacopo da Pontormo.

ELZHEIMER (ADAM).—J. E. Thomas.

ESPINOSA (JACINTO GERÔNIMO DE).—J. Ramirez.

EVERDINGEN (ALLART VAN).—Jan Looten.

EYCKS (The VAN).—V. J. Macip Joanès, Gerard van der Meire, Dierick Stuerbout.

EYCK (JAN VAN).—Cornelis Engelbrechtsen.

FARINATO (PAOLO).—Orazio Farinato, A. Maganza, H. Waegman.

FERNELEY (J. E.).—C. L., C. N., and Miss S. Ferneley.

FLORIS (FRANS).—Antonis van Montfort, Benjamin Sameling.

FRANCESCHINI (BALDASSARE).—Cosimo Ulivelli.

FRANCESCHINI (MARC ANTONIO).—G. Garofalino.

FRANCIA (FRANCESCO).—Giacomo and Giulio Francesco, Biagio Pupini.

FRANCK (FRANS), the elder.—Jan de Wael.

FURINI (FRANCESCO).—S. Pignone.

GAINSBOROUGH (THOMAS).—Dupont Gainsborough, Mary Green, John Hoppner, William Jackson.

GAROFALO (BENVENUTO TISI DA).—Dell' Ortolano, Nicolo Roselli, B. Zacchetti.

GAUDENZIO FERRARI.—Bernardino Lanini.

GENOELS (ABRAHAM), the younger.—J. A. van der Leepe.

GESSI (FRANCESCO).—Ruggieri.

GIORDANO (LUCA).—Paolo da Mattei.

GIORGIONE (GIORGIO BARBARELLI).—Bonifazio, Vincenzo Catena, Girolamo da Santa Croce, Lorenzo Lotto, Sebastiano Luciani, Andrea Medula, G. Palma the elder, Callista Piazza, Giovanni G. Savoldo, Francesco Torbido, Pietro della Vecchia.

GIOTTO DI BONDONE. — Altichiero da Zevio, Taddeo Gaddi, Leonardo da Besozzo, Simone Martini, S. Serafina, Maestro Simone.

GIULIO ROMANO.—Bertuni, Bernardino Campi, Ippolito Costa, T. Ghigi, S. B. Giacarollo, F. Guisoni, Jean de Lion, Paparello, Rinaldo, Francesco Torbido.

GOLTZIUS (HUBRECHT), the younger.—Jan van der Lys, W. Valkaart.

GOYEN (JAN JOSEPHSZOON VAN). — Pieter Molyn the elder, Salomon van Ruisdael.

GOZZOLI (BENOZZO).—Francesco Melozzo, Niccolò da Foligno.

GREUZE (JEAN BAPTISTE).—Etienne Aubrey, Philiberte Ledoux.

GRIFFIER (JAN), the old.—Robbert Griffier.

GUERCINO (IL), GIOVANNI FRANCESCO BARBIERE, called.—Gia. Gemignano or Geminiano, B. Gennari the younger, Guerriere,

Lodovico Lana, F. Naselli, P. A. Paderna, G. B. Piazzetta, Possidenti, F. Venanzi, J. Vignali.

GUIDO RENI.—Beretoni, Bertusio, Biancucci, Bolanger, Bolognini, Cagnacci, T. Campana, Simone Cantarini, Canuti, Carboni, Cattanio, Jacopo Cavedone, Coppa, B. Croce, M. Desubeo, Luca de Ferrari, Enrico Fiamingo, Fiasella, P. Gallinari, Francesco Gessi, Lorenzo Loli, G. Macerata, B. Marescotti, Ercole Maria, C. F. Nuvolone, Luca da Reggio, Pietro Ricchi, M. A. Riverditi, E. Savonanzi, G. G. Sementi, G. A. and Lizabetta Sirani, Massimo Stanzioni, S. Tarico, Andrea Vaccaro, G. Viani.

HALS (FRANS).— Peeter Roestraten, Jan Verspronck, Vincent van der Vinne.

HAYMAN (FRANCIS).—Samuel Wale.

HEEM (JOHAN DAVIDZ DE).—Broeck, Cornelis de Heem, Maria van Oosterwijk, Jacob Walschappelle.

HEEMSKERCK (MAERTEN).—C. van Gouda, Pieter Quast.

HELST (BARTHOLOMEUS VAN DER).—Juriaen Ovens, Abraham van den Tempel, Waleram Vaillant.

HERRERA (FRANCISCO DE), the old.—F. de Herrera the young.

HOBBEMA (MEINDRET).—John Crome, C. G. Decker, Philip Reinagle, H. van Straeten, Jacob van Stry.

HOGARTH (WILLIAM).—John Collet, Herbert Pugh.

HOLBEIN (HANS), the younger. — Christoph Amberger, Hans Asper, Nicholas Hilliard, Geeraert Horebout, John Hoskins, Nicolas Lucidel, Gwillim Streetes.

HONDECOETER (MELCHIOR DE). — Jan van Alen, D. Dalens, N. Tyssens, F. P. Verheyden, Jacomo Victoor.

HOOCH (PIETER DE). — Samuel van Hoogstraten, Johannes Vermeer.

HUYSMANS (CORNELIUS).—Beckers.

HUYSUM (JAN VAN). — Margaretha Haverman, Jacob van Huysum, Jan van Os.

JARDIN (KAREL DU).—Gerard Hoet, Jean Etienne Liotard, J. L. de M. de Marne, Hendrick Mommers, Pieter G. van Os, W. van Romeyn, Jan Sibrecht.

JOUVENET (JEAN).—Jean Restout.

KNELLER (SIR GODFREY).—John Zachary Kneller, Jonathan Richardson.

LAAR (PIETER VAN), called BAMBOCCIO.—Andries Both, J. van der Does the elder, Dominici, F. or A. Goubeau, Barend Graat, B. Grant, Theodore Helmbreker, Michael Angelo delle Battaglie, Dom. Olivieri, N. Ossenbeeck, Theodor or Dirk Stoop.

LAFOSSE (CHARLES DE).—F. Marotti.

LAIRESSE (GERARD).—V. and W. van Heede, T. Lubienetski, P. Tideman.

LANFRANCO (GIOVANNI).—Benaschi, Brandi, C. Ginassi, Andrea Lanzano, Bernardino Mei, Fr. Perrier.

LEBRUN (CHARLES).—C. Audran, Brandmuller, J. B. Massac.

LELY (SIR PETER).—Mary Beale, The Gibsons, John Greenhill, Willem Wissing.

LE SUEUR (EUSTACHE).—Noel Coypel, T. C. Goulai.

LIBERALE DA VERONA.—Francesco Torbido.

LIBERI (PIETRO).—B. Falcieri.

LICINIO (GIOVANNI ANTONIO).—Calderari, Lattanzio Gambara, Bernardino Licinio, Pietro della Vecchia, Vito.

LIPPI (FRA FILIPPO).—Ales. Botticelli.

LOTH (JOHANN CARL), called CARLO LOTTI.—D. Syder, C. Tasca.

LOUTHERBOURG (PHILIPPE JACQUES DE).—Sir F. P. Bourgeois.

LUCIANI (SEBASTIANO), called SEBASTIANO DEL PIOMBO.—G. Valeriano.

LYS (JAN VAN DER).—Jakob van Loo.

MANFREDI (BARTOLOMMEO).—Gerard Segers.

MANTEGNA (ANDREA).—Giov. Fr. Carotto, Bernardino Fungai, Niccolo Giolfino, Ercole de' Grandi, Donato Lazzari, Liberale da Verona, F. and B. Mantegna, Lauro Padovano, P. F. Sacchi de Papia.

MARATTI (CARLO).—Antonio Balestra, Calandrucci, G. Candari, G. B. Cignaroli, M. Duvenede, L. Garzi, Andrea Lanzano, T. van Loon, Agostino Masucci, G. P. Melchiori, P. van Oudenarde, Giuseppe Passeri, G. Peroni, Pietro dei Petri, Andrea Procaccini, L. Trasi.

MARTINI (SIMONE), miscalled MEMMI.—Lippo Memmi.

MASACCIO (TOMMASO) DA SAN GIOVANNI.—Benozzo Gozzoli, Fra Filippo Lippi, Lorenzo da Siena.

MAZZOLA (FRANCESCO MARIA), called IL PARMIGIANO. — G. Bertoia, Caccianemici, F. de Cleyn, Martin Freminet,

Antonis van Montfort, Blas de Prado, Biagio Pupini, Lorenzo Sabbatini, Ippolito Scarsella, Bartholomew Spranger, G. J. Tinti, A. de Weerdt.

MAZZOLA (GIROLAMO), called MAZZOLINO.—A. Mazzola.

MELOZZO (FRANCESCO), called DA FORLI.—Marco Palmezzano.

MEMLINC (HANS).—Gheeraert David.

METSU (GABRIEL).—I. van Geel.

METSYS (QUENTIN).—Jean Metsys.

MEULEN (ADAM FRANÇOIS VAN DER). — Pierre Denis Martin, Pieter van der Meulen, D. Nollet.

MICHAEL ANGELO BUONARROTI.—The Allori, B. Bandinelli, A. Berruguete, Bugiardini, Seb. Filippi, Frans Floris, Battista Franco, Francesco Granacci, Maerten Heemskerck, Matteo da Lecce, Sebastiano Luciani, F. Pagani, Ventura Passarotti, C. Procaccini, P. P. Puget, P. Tibaldi, Giorgio Vasari, Marcello Venusti, J. M. Vyth.

MICHAEL ANGELO DELLE BATTAGLIE.—J. de Toledo.

MIEL (JAN).—F. or A. Goubeau.

MIGNON (ABRAHAM). — M. S. Merian, Ernest Stuven, N. Verendael.

MILLET (FRANÇOIS).—Ettienne Allegrain, P. and P. A. Rysbrack.

MOLENAAR (JAN MIENSE).—Jan and Cornelis Molenaar.

MOLYN (PIETER), the younger.—Tavella.

MONNOYER (JEAN BAPTISTE), called BAPTISTE.—De Fontenay, G. P. Verbruggen.

MOOR (KAREL DE).—Cramer.

MORLAND (GEORGE).—George Clint (copies), Thomas Hand, Julius C. Ibbetson, Richard Mortimer, William Séguier.

MÜLLER (WILLIAM JAMES).—William E. Dighton.

MURILLO (BARTOLOMÉ ESTÉBAN). — Antonilez y Sarabia, Sebastian Gomez, Pedro de V. Nunez, F. Ochoa, F. M. Osorio, A. P. de Pineda, G. Schut the younger, Alonso M. de Tobar.

MUZIANO (GIROLAMO).—Cesari Nebbia.

MÝTENS (DANIEL MARTENZ).—Paulus van Somer.

NASMYTH (PATRICK MILNER).—Andreas Schelfhout.

NEEFS (PIETER), the elder.—A. de Lonne.

NEERS (The VAN DER).—A. van Borsum, Smeesters.

NETSCHER (KASPAR).—Daniel Haring, Michael van Musscher, Constantin Netscher, M. Wytman.

NUZZI (MARIO), called MARIO DEI FIORI.—Juan de Arellano.

OLIVER (ISAAC).—Peter Oliver.

ORIZONTE (JAN FRANS VON BLOEMEN, called). — W. L. Renier.

ORRENTE (PEDRO).—A. Larrago.

OSTADE (ADRIAAN JANZ VAN).—R. Brackenburgh, Cornelis Dusart, B. de Fouchier, A. Goebouw, Miers, J. M. and M. M. Molenaar, David Ryckaert (1612-62), Petrus van Schendel.

PACCHIAROTI (GIACOMO).—Girolamo dell' Pacchia.

PAGGI (GIOVANNI BAPTISTA).—Bracelli, Cappellino.

PALMA (GIACOMO), the elder, called IL VECCHIO.—Bonifazio, G. Cozzale, G. Palma the younger, O. Vaiano, A. Vicentino.

PALMA (GIACOMO), the younger, called IL GIOVANE.—S. Peranda, G. Pilotto, Padre F. Ramelli.

PANINI (IL CAVALIERE GIOVANNI ANTONIO).—Joseph Francis Nollekens (copies).

PAYNE (WILLIAM).—John Glover.

PERUGINO (IL), PIETRO VANNUCCI, called.—T. Danti, Bernardino Fungai, Ercole de' Grandi, Giannicola Manni, Giacomo Pacchiaroti, A. Salimbeni, Antonio Semini, N. Soggi, Lo Spagna, Francesco d'A. Ubertino.

PIERINO DEL VAGA.—J. di F. del Conti.

PINTURICCHIO (BERNARDINO DI BETTO, known as).—L'Ingegno.

POELENBURG (CORNELIS VAN).—Franz de P. Ferg, J. van Haansbergen, Gerard Hoet, J. van der Lys, George Steenree, Gysbrecht Tyssens, G. Vertangen, F. Verwilt.

PONTORMO (JACOPO CARRUCCI, called JACOPO DA).—The Allori.

POTTER (PAULUS).—A. van Borsum, G. Camphuysen, Jan le Ducq, Jan van Gool, A. Klomp, Jean Etienne Liotard, Pieter G. van Os.

POUSSIN (GASPARD). — Borzoni, Bottani, Calza, S. Cignaroli, George Lambert, J. A. van der Leepe, François Millet, C. di Onofrio, P. and P. A. Rysbrack, G. and J. Smith of Chichester, John Wootton.

POUSSIN (NICOLAS).—Casaubon, Noël Coypel, Johannes Glauber, Jacques Rousseau, Jacques Stella, Jean le Tellier.

PRETE GENOVESE (IL), BERNARDO STROZZI, called.—Stroifi.

PRETI (MATTIA), called IL CALABRESE.—Pietro Liberi.

PROCACCINI (GIULIO CESARE).—Discepoli or Il Zoppo Lugano, Rovere.

PŸNACKER (ADAM).—G. Verhoek.

RAFFAELLINO DA REGGIO.—P. Nogari.

RAPHAEL SANTI. — Domenico Alfani, Vincenzio Aniemolo, Balassi, Frederigo Barocci, Francesco Bigio, Johann S. van Calcar, Cesare da Sesto, Pietro di Cosimo, Michiel van Coxie, Jac. da Faenza, G. Gasparini, V. de Gimignano, The Ghirlandaji, Girolamo da Treviso, Giulio Romano, L'Ingegno, Innocenza da Imola, Jacomone, V. J. Macip Joanès, Pedro de Keempeneer, P. de V. Marmoliga, Anton Raffael Mengs, Salvo da Messina, P. Munari, Johan F. Overbeck, Girolamo dell' Pacchia, Domenico Panetti, M. Pearson (on glass), Giovanni Fr. Penni, Pietro dei Petri, Biagio Pupini, Andrea Sabbatini, Enea Salmeggia, Sassoferrato (G. B. Salvi), Andrea and Ottavio Semini, Sermonata, Siciolante, G. Trevisi.

REMBRANDT HERMANSZOON VAN RŸN.—N. van Bergen, Ferdinand Bol, Leonard Bramer, Q. Brekelencamp, Brinckman, Benjamin G. Cuyp, J. W. (or G.) Drost, H. Dullaert, Gerbrand van den Eeckhout, K. and B. Fabricius, Govert Flink, Arent van Gelder, P. de Gelder, Samuel van Hoogstraten, Salomon Koninck, Johann Kupezky, Pieter Lastman, J. Lavesque, Jan Livens, Gerrit Luden, J. A. Nothnagel, Christoph Pauditz, H. Pfenniger, A. Pond, Roeland Rogman, J. de Vecq, A. Verdoel, Jan Victoor.

REYNOLDS (SIR JOSHUA).—Nathaniel Dance, Mary Green, John Hoppner, James Northcote, John Powell, Sir William C. Ross.

RIBALTA (FRANCISCO DE).—Juan de Ribalta.

RIGAUD (HYACINTHE).—Jean Ranc.

RILEY (JOHN).—Thomas Murray, Anthony Russell.

ROGMAN (ROELAND).—M. H. van Heck.

RONCALLI (CHRISTOPHORO).—Antonio Circignano (Il Pomerancio).

ROOS (PHILIPP PETER), called ROSA DA TIVOLI.—G. van der Leeuw.

ROSEALBA CARRIERA.—G. Melder.

ROTTENHAMMER (JOHANN).—G. Melder.

ROSA (SALVATOR).—Giulio Avellino, Sebastian Bourdon, S. Cignaroli, H. A. Coloni, Angelo Falcone, Giovanni Ghisolfi, Joseph Goupy, Jacob de Heusch, Cornelius Huysmans, Ignacio Iriarte, Arie van der Kabel, Alessandro Magnasco, Alessio de Marchis, N. Massaro, Livius Mehus, P. Reschi, N. Spierings.

RUBENS (SIR PETER PAUL).—Bazzani, Collantes, Abraham van Diepenbeeck, Justus van Egmont, Gerard van Herp, Hendrik Herregouts, Bernard Lens, Marienhof, Jean Baptiste Medina, M. Merian, J. M. Mytens, Frère Nicolay, Niño de Guevara, Gaspar J. van Opstal, J. Pieters, A. Pozzo, Erasmus Quellinus, Gerard Segers, Theodoor van Thulden, Matthys van der Bergh, Simon de Vos, Jacob de Wit.

RUISDAEL (JACOB VAN), the elder.—John Crome, F. Decker, Allart van Everdingen, Jan Baptist Huysmans, Isaac Koene, Philip Reinagle, H. van Straeten, Jan Reynier de Vries, Zeeman.

RUISDAEL (SALOMON VAN).—C. G. Decker.

SABBATINI (ANDREA).—B. Loca.

SACCHI (ANDREA).—L. Trasi.

SAFTLEVEN (HERMAN).—Jan Griffier the old, P. Gyzen, Barent van Kalraat.

SANTI DI TITI.—Lorenzo Lippi.

SARACINO (CARLO).—J. le Clere.

SCARSELLA (IPPOLITO).—Camillo Ricci, Ercole Sarti.

SCHALCKEN (GODFRIED).—Boonen, R. Tournieres, A. Weeling.

SCHOORL (JAN VAN).—Maerten Heemskerck.

SCHOTEL (JAN CHRISTIAN).—P. J. and Christina Schotel.

SEGERS (DANIEL).—Jan Philip van Thielen.

SIGNORELLI (LUCA).—Pietro di Cosimo.

SIRANI (GIOVANNI ANDREA).—L. Tinti.

SLINGELANDT (PIETER VAN).—J. Filicus, J. van der Sluys.

SMITH (GEORGE), of Chichester.—T. N. Fielding.

SMITZ (GASPAR).—Simon Germyn.

SNYDERS (FRANÇOIS).—H. Carré, Juriden Jacobsen, F. Mierhop, J. M. Mytens, Nicasius, F. P. Verheyden, Paulus de Vos.

SOLIMENA (FRANCESCO). — Bernard, Corado, G. M. Crespi, F. di Mura.

SON (JORIS VAN).—Jan van Son.

SPRANGER (BARTHOLOMEW).—Uytenwael.

SQUARCIONE (FRANCESCO).—Marco Zoppo.

STANFIELD (WILLIAM CLARKSON).—George Clarkson Stanfield.

STEENWYCK (HENDRIC VAN), the elder.—Bailli.

STELLA (JACQUES).—A. B. and F. Stella.

STEVENS (ANTONIO PALAMEDES).—Jan le Ducq.

STUERBOUT (DIERICK).—David Gheeraert.

TENIERS (DAVID), the younger.—F. and T. van Apshoven, Pierre Bout, A. Goebouw, Jan Griffier the old, E. van Heemskerck the old, Mathews van Helmont, P. de Hondte, Theodore Michau, J. A. Nothnagel, Egbert van der Poel, David Ryckaert (1612-62), C. Saftleven, M. Scheitz, A., J., and T. Teniers, Theodoor van Thulden, A. Wolfaerts.

TERBURG (GERARD).—Michael van Musscher, J. Ochterveldt, Gerard Zoust.

TIEPOLO (GIOVANNI BATTISTA).—Giovanni Domenico Tiepolo.

TINTORETTO (IL). — Boschini, Brentana, L. Corona, Juan A. Escalante, F. Floriano, B. de Fouchier, Lodovico Lana, C. dalle Ninfe, Giulio C. Procaccini, Juan de las Roelas, Johann Rottenhammer, D. Robusti Tintoretto, Antonio Vassilachi, P. Vlerick, Marten de Vos the elder, K. van Yperen.

TITIAN (TIZIANO VECELLIO, called).—Jacques A. J. Aved, Sir N. Bacon, Dirk Barendsen, Bonifazio, Il Bozzato, Johann S. van Calcar, Caletti (Il Cremonese), G. Cariani, Annibale Carracci (in landscapes), Colleoni, G. Contarini, Charles A. Dufresnoy, Juan A. Escalante, L. Fumicelli, Girolamo da Santa Croce, J. G. and P. R. Gonzales, G. P. Grassi, Giovanni Fr. Grimaldi, Cornelius Huysmans, Francesco Imparato, Bernardino Lanini, Lorenzo Lotto, G. B. Maganza, C. de Mann, Domiano Mazza, Andrea Medula, Giambattista Moroni, Girolamo Muziano, Nadalino del Murano, Juan F. Navarette, G. Palma the elder, P. Paolini, Joseph Parrocel, S. Peterzano, Callisto Piazza, Diego

Polo, G. B. Ponchino, Domenico Riccio, Juan de las Roelas, Girolamo Romanino, Pietro Rosa, Alonso Sanchez Coello, Giovanni G. Savoldo, Ippolito Scarsella, G. Silvio, Irene di Spilimbergo, Henry Stone, Domenico Theotocopuli, Van der Plaas, Alessandro Varotari, G. Verdizzotti, S. Zago, F. Zarinena, Frederik Zustris.

TOL (DOMINIC VAN).—Besoo.

TREVISANI (FRANCESCO).—Beaumont.

TROTTI (IL CAVALIERE GIOVANNI BATTISTA).—Calvi or Il Coronato, P. Nuvolone.

TURNER (JOSEPH MALLORD WILLIAM).—H. Dawson.

VALENTIN (LE).—Ippolito Galantini.

VAN DE VELDE (ADRIAAN).—J. van der Bent, D. van den Bergen, Peter van der Leeuw.

VAN DE VELDE (ESAYAS).—Palamedes Stevens.

VAN DE VELDE (JAN).—Pieter Molyn the elder.

VAN DE VELDE (WILLEM), the younger.—J. van der Kappelle, J. K. Rietschoof, R. Woodcock.

VAN DIEST (ADRIAAN).—John Stevens.

VAN DYCK (ANTHONIE).—Miguel de Amberes, Jacques A. J. Aved, Jan van Baen, Mary Beale, J. von Bockhorst, Carbone, Benedetto Castiglione, Samuel Cooper, Gonzales Coques, J. Denys, L. Deyster, Abraham van Diepenbeeck, Arnold Donth, James Gandy, John Greenhill, Adriaan Hanneman, John Hayls, Hendrik Herregouts, John Hoskins, Johann Kupezky, Simon de Leal, Bernard Lens, P. van Lint, Jan Livens, Jakob van Loo, Pedro de Moya, M. Mytens the younger, Cornelius de Neve, Niño de Guevara, J. van Oost the younger, Antonio Pereda, G. Petitot the elder, H. Pfenniger, Erasmus Quellinus, Jan de Reyn, John Riley, Theodore Russell, Henry Stone, Gysbrecht Tyssens, Cornelis de Vos the elder, Robert Walker, M. Weesop, H. Wolters, Geraerd P. van Zyl.

VANNI (IL CAVALIERE FRANCESCO).—R. Manetti, F. Rustici, Il Cav. Ventura Salimbeni.

VASARI (GIORGIO).—Prospero Fontana.

VEIT (PHILIPP).—J. Veit.

VELASQUEZ (DIEGO RODRIGUEZ DE SILVA Y). — Alfaro y Gámez, J. B. Martinez, Juan de Pareja, Richard M. Paye.

VERNET (CLAUDE JOSEPH).—Jacques Volaire.

VINCI (LEONARDO DA).—Girolamo Aldibrandi, Arbatia, Pablo de Aregio, Gian. Bazzi, Giov. Beltraffio, Bugiardini, Cesare da Sesto, Bernardino de Conti, Lorenzo di Credi, The Ghirlandaji, John van Hemmessen, Bernardino Luini, Marco da Oggione, Francesco Melzi, Pierre Prud'hon, Andrea Salai, G. A. Sogliani.

VOS (MARTEN DE), the elder.—Hendrik de Klerck.

VOUET (SIMON).—M. Corneille the elder, M. Dorigny, T. and D. Vouet.

WATERLOO (ANTONI). — J. C. Dietzsch, Henry Naiwinck, Jan Reynier de Vries.

WATTEAU (JEAN ANTOINE).—Philip la Hire, Nicolas Lancret, Philip Mercier, Karel de Moor, Joseph F. Nollekens, Jean Baptiste J. Pater.

WEENIX (JAN).—P. van Hamilton, Dirk Valkenburg.

WEENIX (JAN BAPTIST).—Hendrick Mommers.

WERFF (ADRIAAN VAN DER).—H. van Limburg, G. Melder, Philip Van Dyk, A. Weeling.

WILKIE (SIR DAVID).—Thomas Sword Good.

WILSON (RICHARD). — Edmond Garvey, Julius C. Ibbetson, Linton.

WISSING (WILLEM).—Jan van der Vaart.

WOUWERMAN (PHILIPS).—Jan Frans van Bredael, Karel Falens, Franz de P. Ferg, Barent van Gael, Philip Reinagle, M. Scheitz.

WRIGHT (JOSEPH).—Richard M. Paye.

WYNANTS (JAN).—Philip Reinagle, A. van de Velde, Jan Wouwerman.

ZUCCARELLI (FRANCESCO).—William Hodges.

ZUCCHERO (FEDERIGO).—Pandolfi, Nicolo Pesaro.

ZUCCHERO (TADDEO).—B. Passaro or Passarotti.

ZYL (GERAERD PIETERSZ VAN).—J. Verkolie.

APPENDIX III.

SIGNATURES AND MARKS.

APPENDIX III.

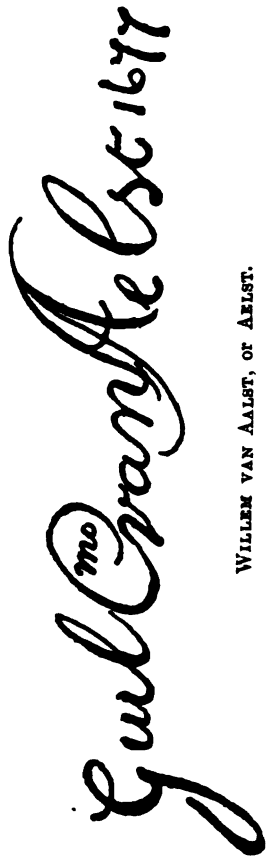
SIGNATURES AND MARKS.

WHEN referring to these signatures it must not be forgotten that up to about the end of the seventeenth century many persons varied the spelling of their surnames, and that a signature is not necessarily false because it differs in that respect from another written by the same person. Moreover, such signatures vary slightly on different pictures, as signatures do on letters written at various times. It is also well known that many signatures have been effaced, and others placed on paintings long after they were executed, and many such false signatures are now old. Before the Revolution of 1789, there was a great demand for Dutch and Flemish pictures in France, and Lebrun and the other great Parisian dealers used to visit Holland from time to time, buy up pictures by second-rate painters, have the old signatures taken off, and those of Teniers, Ostade, and other well-known painters substituted before they took the pictures to France. Such false signatures are now about 150 years old.

Many great painters, both foreign and British, signed very few of their works. Sir Joshua Reynolds is said to have signed only two pictures, his portrait of Mrs. Siddons as "The Tragic Muse" and another; and Gainsborough only signed the portrait of Lord A. Hamilton (sold with the Stover Collection) and perhaps one other. It is likewise the opinion of those most capable of giving a correct one, that Romney never signed any of his pictures, and it is very uncertain if Old Crome signed any of his (although he signed some of his etchings and drawings); Stark certainly did not, and many more names might be mentioned.

When a picture is so evidently by some great artist that there cannot be any doubt as to who painted it, a signature is valuable as confirming the general opinion; but the mere fact of an artist's name being on a picture is very slight evidence that it was painted by him.

Painters have also varied their signatures so much that it is impossible to give a correct idea of them by examples. The late Sir John Millais sometimes signed his pictures with the initials of his names, at others with his full name, while on other works he placed a mark which is given on Plate 47.



WILLEM VAN AALST, OF AELST.

PIETER AARTSEN.

ALBRECHT ADAM.

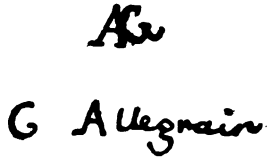
VICTOR JEAN ADAM.

FRANCESCO ALBANO.

CHERUBINO ALBERTI.

MARIOTTO ALBERTINELLI.

DOMENICO ALFANI DI PARIS.



ETTIENNE ALLEGRAIN.

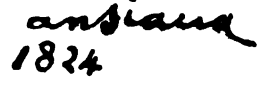
ALESSANDRO ALLORI.

ANGIOLO ALLORI, called
IL BRONZINO.

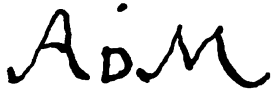
ALBRECHT ALTDORFER.

ANDREA D'AGNOLO, called
ANDREA DEL SARTO.

FRA ANGELICO DA FIESOLE.

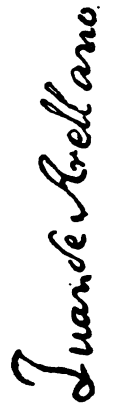


JEAN JOSEPH, ANSIAUX.

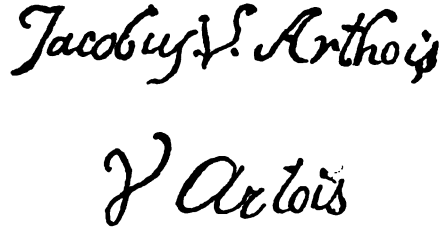


ANTONELLO DA MESSINA.

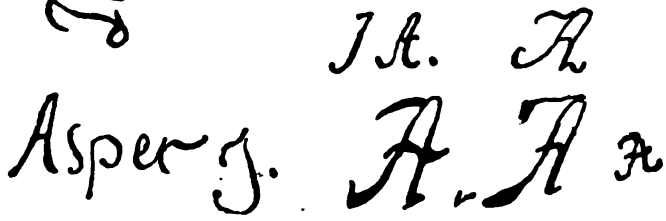
ANDREA APPIANI.



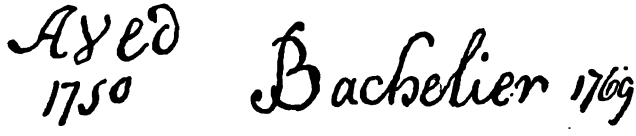
JUAN DE ARELLANO.



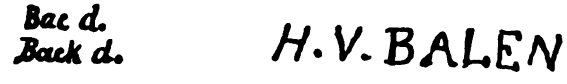
JACQUES VAN ARTHOIS, or ARTOIS.



HANS ASPER. JAN ASSELIN.



JACQUES ANDRÉ JOSEPH AVED. JEAN JACQUES BACHELIER.



JACOB A. BACKER. HENDRIK VAN BALEN.

LUDOLF BAKHUIZEN.

ANTONIO BALESTRA.

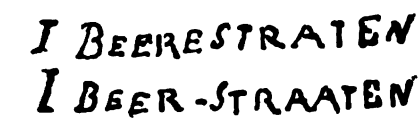
DIRK BARENDSEN, or BARENTSEN.

FRANCIS BARLOW.

FREDERIGO BAROCCI, called FIORI.

MARCO BASAITI, or BAZAÏTI.

DOMENICO BECCAFUMI.

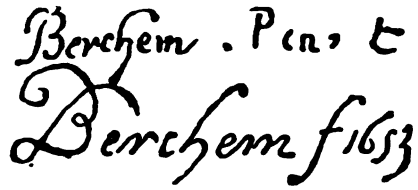


JAN BEERESTRATEN, or BEERSTRAATEN.

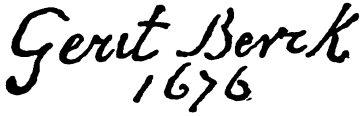
CORNELIS BEGA.

GIOVANNI BELLINI.

BERNARDO BELLOTTO, or BELLOTO.



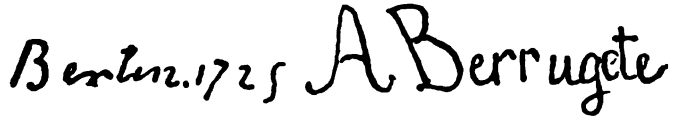
NICOLAS BERCHEM.



GERARD BERCK-HEYDE.

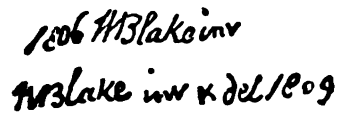
FRANCESCO BIGIO.

JOB BERCK-HEYDE.

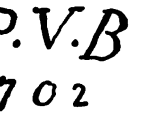


NICOLAS BERTIN.

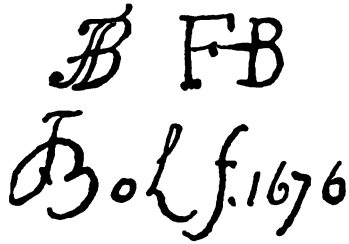
ALONSO BERRUGUETE, or BERRUGATE.



WILLIAM BLAKE.

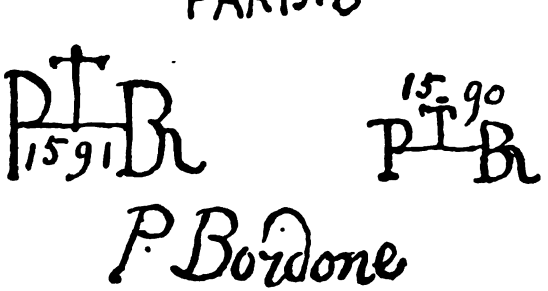


PIETER VAN BLOEMEN.



FERDINAND BOL.

BONIFAZIO.

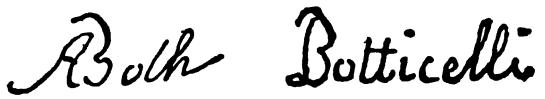


PARIS BORDONE.

AMBROGIO BORGOGNONE.

JAN BOTH.

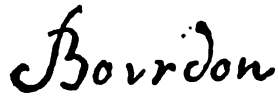
ANDRIES BOTH.



ALESSANDRO BOTTICELLI.

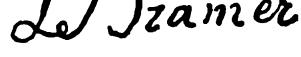
FRANÇOIS BOUCHER.

ADRIEN FRANÇOIS BOUDEWYNS and PIERRE BOUT.



SEBASTIEN BOURDON.

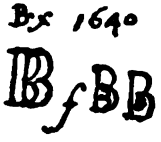
SIR FRANCIS P. BOURGEOIS.



LEONARD BRAMER.

JAN FRANS VAN BREDAEL, or BREYDEL.

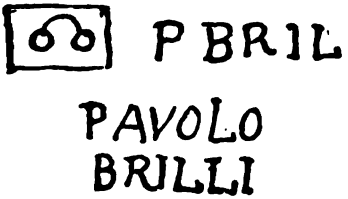
CARL FRIEDRIK VON BREDA.



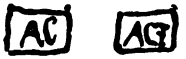
BARTHOLOMEW BREEMBERGH.

PIETER BREUGHEL.

JAN BREUGHEL.



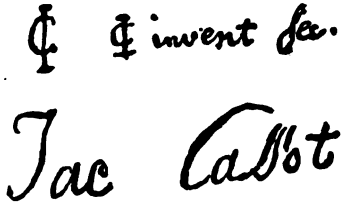
PAULUS BRIL.



ALEXANDRE CALAMÉ.

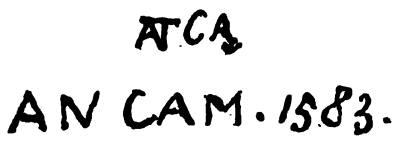
CARLO CALIARI, or CAGLIARI.

PAOLO CALIARI, called PAOLO VERONESE.



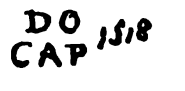
JACQUES CALLOT.

SIR AUGUSTUS WALL CALLCOTT.



ANTONIO CAMPI.

LUCA CANGIAGIO, called CAMBIASO and CAMBIASI.



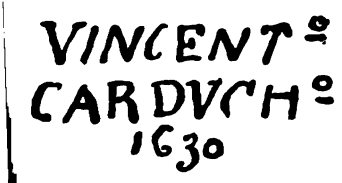
DOMENICO CAMPAGNOLA.

ANTONIO CANAL.

SIMONE CANTARINI.

POLIDORO CALDARA DA CARAVAGGIO.

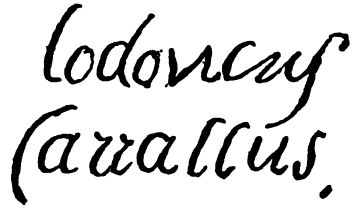
ALONSO CANO.



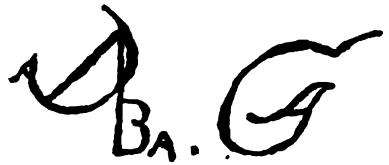
VINCENZIO CARDUCHO.

GIOVANNI FRANCESCO CAROTTO.

AGOSTINO CARRACCI.



LODOVICO CARRACCI.



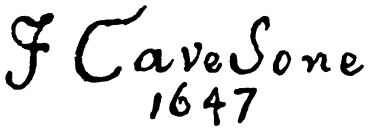
ANNIBALE CARRACCI.

FRANCIS CASANOVA.

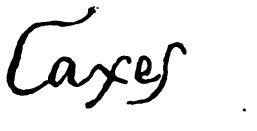
BENEDETTO CASTIGLIONE.

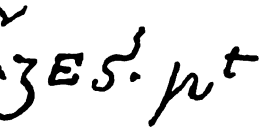
VINCENZO CATENA DI BIAGIO.

GEORGE CATTERMOLE.



JACOPO CAVEDONE.

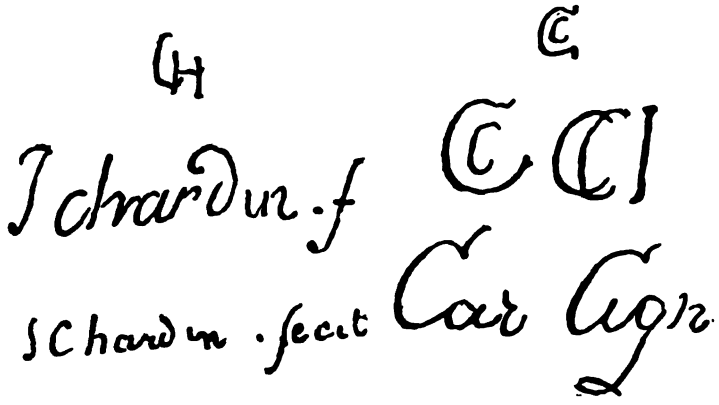




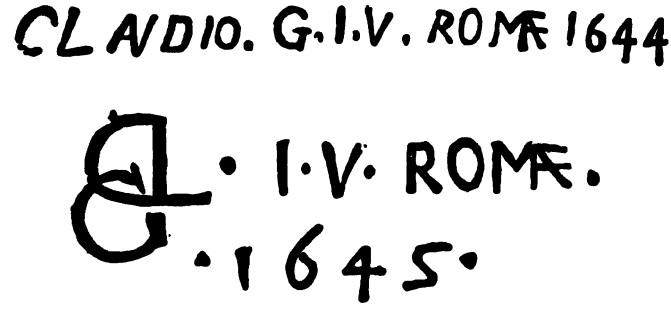
EUGENIO CAXES.

PABLO DE CESPEDES.

PHILIPPE DE CHAMPAGNE, or CHAMPAIGNE.



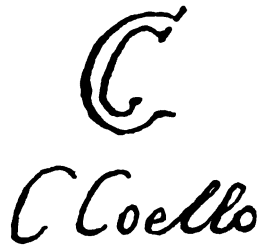
JAN BAPTISTE SIMEON CHARDIN. CARLO CIGNANI.



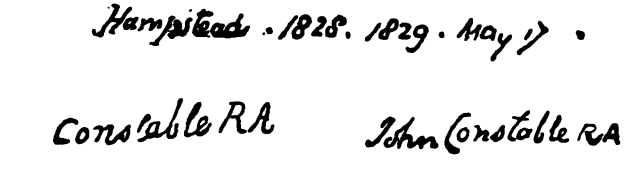
CLAUDE GIl. ·IV· FAICT· POVR·SON·ALTESSE·LE·DVC·DE·
·BVILLON·A ROMA· 1648·

CLAUDE GELLÉE, or GILLÉE, called CLAUDE LORRAIN.

FRANÇOIS CLOUET the younger, called JANET or JANNET.



CLAUDIO COELLO.

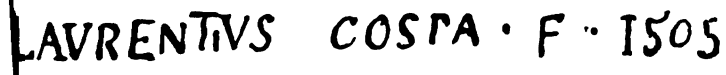


JOHN CONSTABLE.

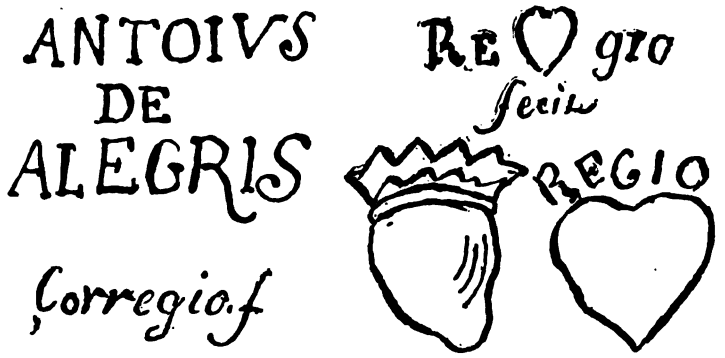
PIETRO BERRETINI DA CORTONA.

ABRAHAM COOPER.

RICHARD COSWAY.



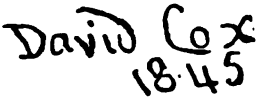
LORENZO COSTA the elder.



ANTONIO (ALLEGRI) DA CORREGGIO, or CORREGIO.

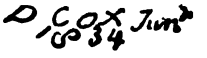
JOHN SELL COTMAN.

JEAN COUSIN.

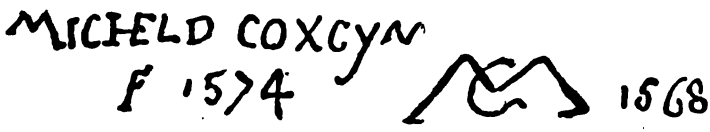


JACQUES COURTOIS,
called IL BORGOGNONE.

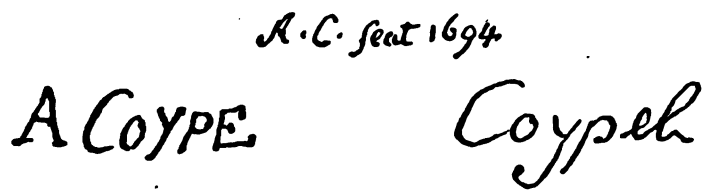
DAVID COX the elder.



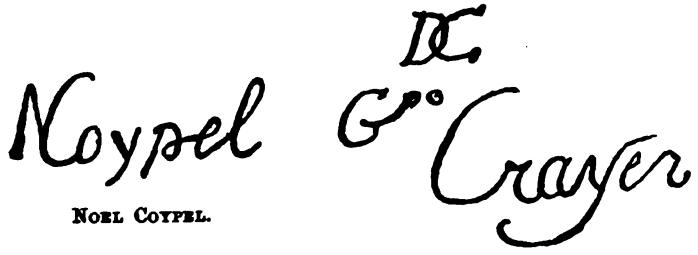
DAVID COX the younger.



MICHIEL VAN COXIE.

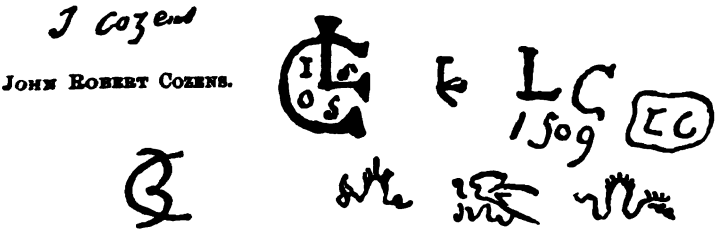


ANTOINE COYPEL.



NOEL COYPEL.

GASPAR DE CRAEYER, or CRAYER.



JOHN ROBERT COZENS.

JOOST VAN CRAASBEEK.

LUCAS CRANACH the elder.

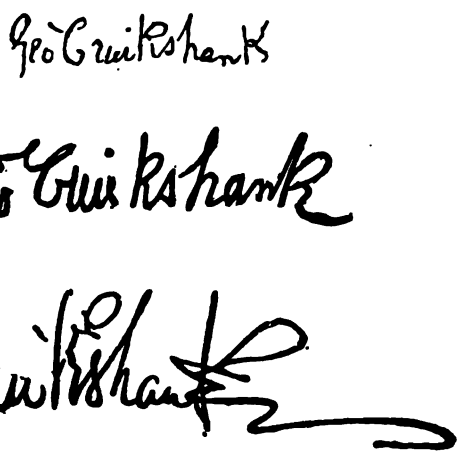
LORENZO DI CREDI.

JOSHUA CRISTALL.

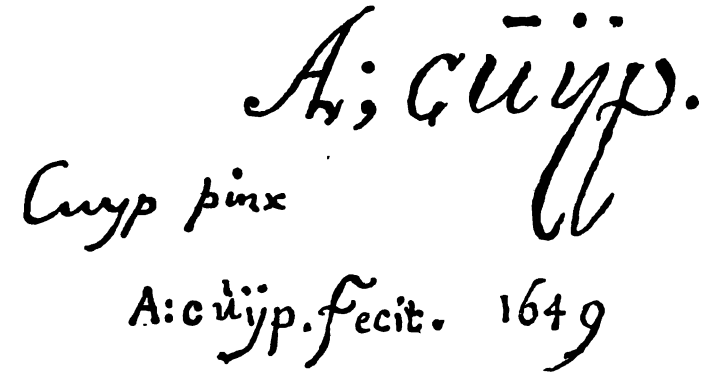
CARLO CRIVELLI.

JOHN CROME.

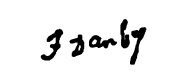
ABRAHAM CUYLENBURG.



GEORGE CRUIKSHANK.



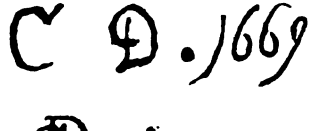
AELBRECHT CUYP.



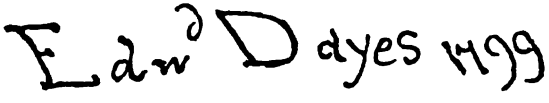
FRANCIS DANBY.

GIUSEPPE CESARI D'ARPINO.

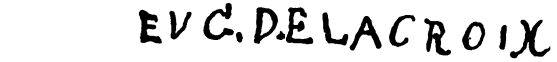
JACQUES LOUIS DAVID.



CORNELIS GERRITZ DECKER.



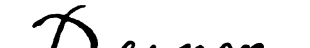
EDWARD DAYES.



EUGÈNE DELACROIX.

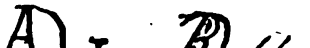
MAURICE QUENTIN DELATOUR.

DIRK VAN DELEN.



BALTHASAR DENNER.

ALEXANDRE FRANÇOIS DESPORTES.

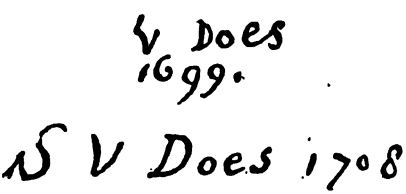


ABRAHAM VAN DIEPENBEECK.

CLAUDE DERNET, or DERVET.

CHRISTIAN WILHELM ERNST DIETRICH, or DIETRICI.

JACOB VAN DER DOES.

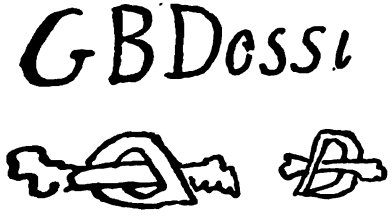


SIMON VAN DER DOES.

AGNES DOLCI.

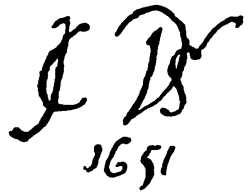
CARLO DOLCI.

DOMENICO ZAMPIERI, called DOMENICHINO.

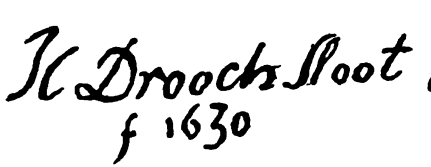


GIOVANNI DI NICCOLO LUTERO DOSSO, called DOSSO DOSSI.

GERARD DOU.



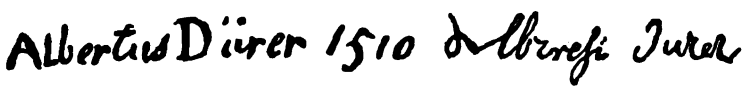
JAN, W., or GERAERT DROST, or DROOST.



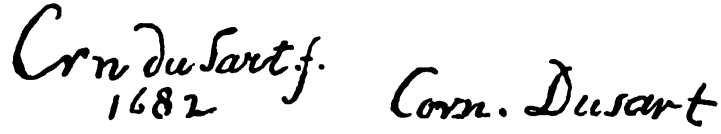
JOOST CORNELISZ DROOCH SLOOT.

THE DUBBELS.

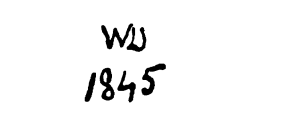
JACOB DUCK. EDWARD DUNCAN. JAN LE DUCQ.



ALBERECHT DÜRER.

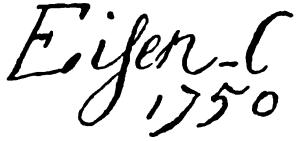


CORNELIS DUSART.

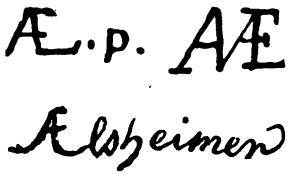


WILLIAM DYCE.

GERBRAND VAN DEN EECKHOUT.



CHARLES DOMINIQUE JOSEPH EISEN.

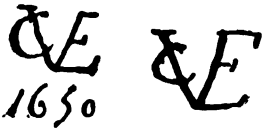


ADAM ELZHEIMER, OF ELSHEIMER.

JACOPO CHIMENTI, called EMPOLI.

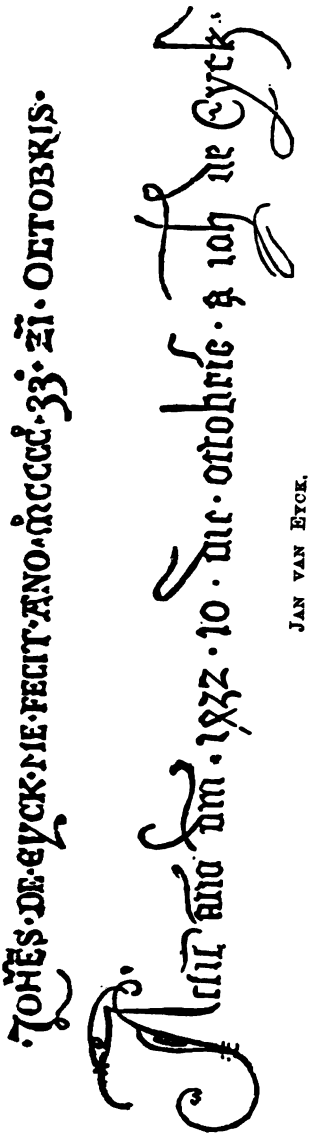
JACINTO GERÔNIMO DE ESPINOSA.

ALLART VAN EVERDINGEN.



CESAR BONETIUS VAN EVERDINGEN.

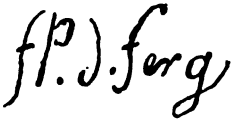
JAN VAN EYCK.



JAN VAN EYCK.

ANGELO FALCONE.

KAREL VAN FALENS



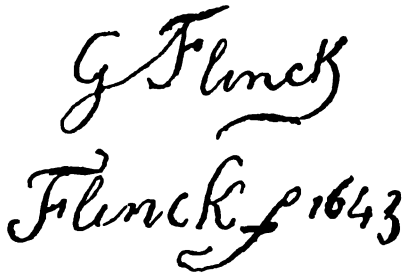
FRANZ DE PAULA FERG.

DOMENICO FETI.

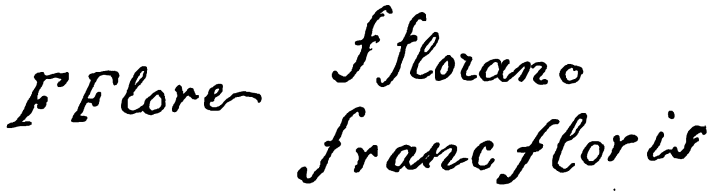
NEWTON FIELDING.

JEAN HIPPOLYTE FLANDRIN.

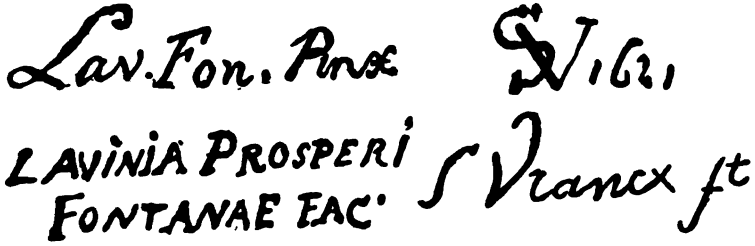
BERTHOLET FLEMALLE, or FLEMAEL.



GOVERT FLINK, or FLINCK.



FRANS FLORIS.



LAVINIA FONTANA.

SEBASTIEN FRANCK, or VRANCK.

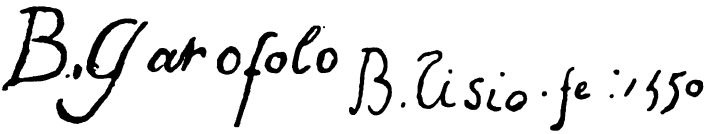
MARTIN FREMINET.

TADDEO GADDI.

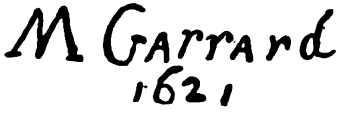
JAN FYT.

FERDINANDO GALLI,
called FERDINANDO DA BIBIENA.

BARENT VAN GAEL.



BENVENUTO TISI, or TISIO, DA GAROFALO



MARC GARRARD the younger.

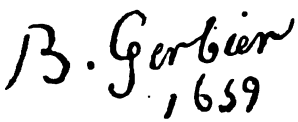
GAUDENZIO FERRARI.

ANDREW GEDDES.

ARENT VAN GELDER.

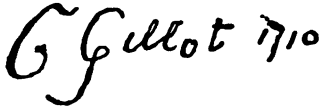
ABRAHAM GENOELS.

LE BARON FRANÇOIS PASCAL SIMON GÉRARD.



BALTHASAR GERBIER,
BARON D'OUVILLY.

JEAN LOUIS ANDRÉ THÉODORE
GÉRICAULT.



CLAUDE GILLOT.

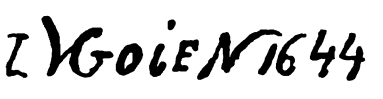
ANNE LOUIS GIRODET-TRIOSON.

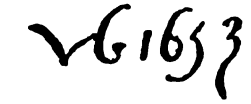
LUCA GIORDANO.

HUBRECHT GOLTZIUS the elder.

JAN VAN GOOL.

BENOZZO GOZZOLI.





JAN JOSEPHSZOON VAN GOYEN, OF GOIEN.

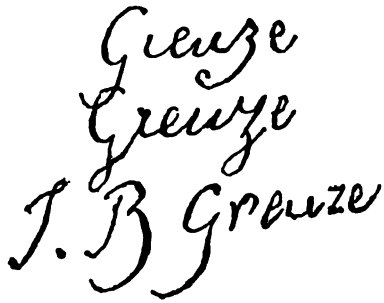
ERCOLE DI GIULIO CESARE GRANDI.

FRANÇOIS MARIUS GRANET.

SIR FRANCIS GRANT.

HENRY GRAVELOT (HUBERT FRANÇOIS BOURGUIGNON).

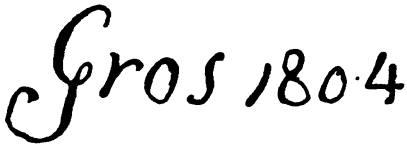
PIETER DE GREBBER.



JEAN BAPTISTE GREUZE.

JAN GRIFFIER.

ROBBERT GRIFFIER.

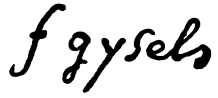


LE BARON ANTOINE LOUIS GROS.

FRANCESCO GUARDI.

GIOVANNI FRANCESCO BARBIERE,
called GUERCINO.

GUIDO RENI.

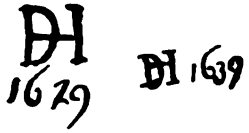


FRANS GYSELS.

JOHANN GOTLIEB HACKERT.

J. VAN DER HAGEN.

LOUIS HAGHE.



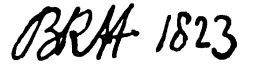
DIRK HALS.

FRANS HALS.

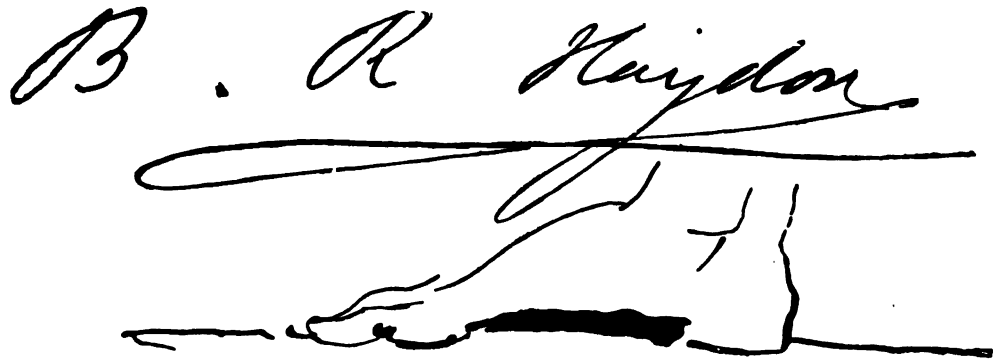
PHILIPPE VAN HAMILTON.

JAMES DUFFIELD HARDING.

MARGARETHA HAVERMANN, OR HAVERMAN.



BENJAMIN ROBERT HAYDON.



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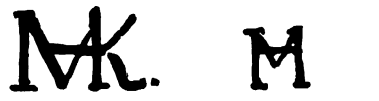
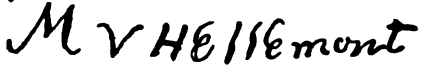


MAERTEN HEEMSKERCK.

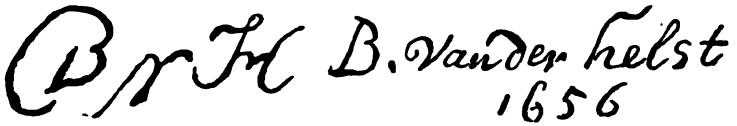
JOHAN DAVIDZ DE HEEM.

DANIEL VAN HEIL.

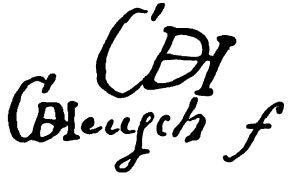


MATHEWS VAN HELMONT, or HELLEMONT.

JOHN BAPTIST VAN HEIL.

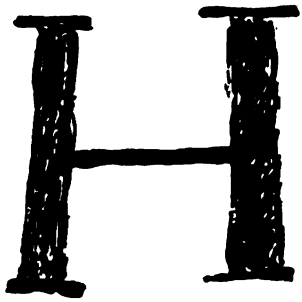


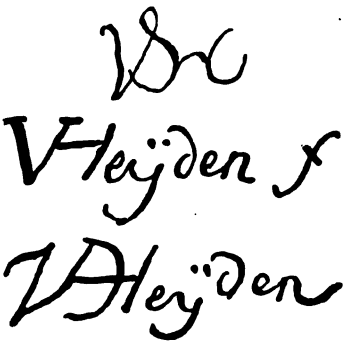
BARTHOLOMEUS VAN DER HELST.



GUILLIAM DE HEUSCH.

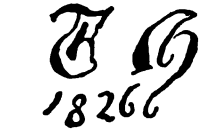
JACOB DE HEUSCH.



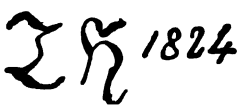


Jan van der Heÿde, or Heyden.

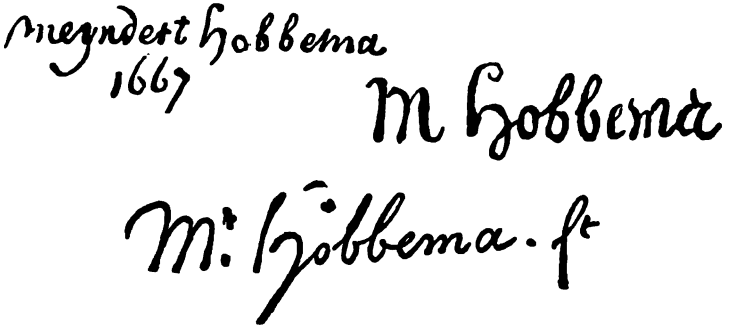
Francisco de Herrera the younger.



Prince Hoare.



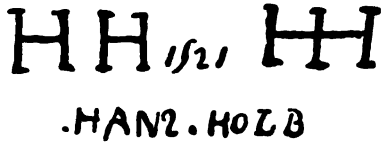
Ferdinand Theodor Hildebrandt.



Meindret Hobbema.

GERARD HOET.

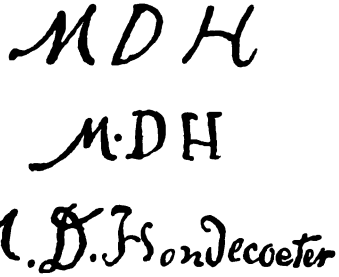
WILLIAM HOGARTH.



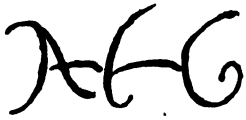
HANS HOLBEIN the younger.

SIGMUND HOLBEIN.

GILLIS DE HONDECOETER.



MELCHIOR DE HONDECOETER.

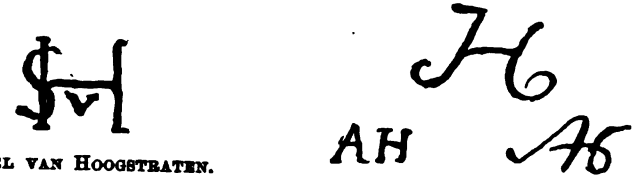


ABRAHAM HONDIUS.

GERARD VAN HONTHORST.

SIGNATURES AND MARKS.—34.

PIETER DE HOOCH.



SAMUEL VAN HOOGSTRATEN.

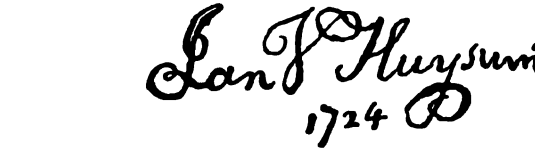
ARNOLD HOUBRAKEN.

JACOB VAN HUCHTENBURGH, OR HUGTENBURG.

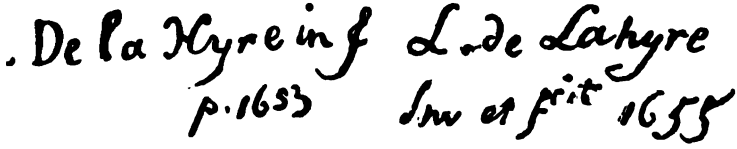
JOHANN RUDOLPH HUBER.

THOMAS HUDSON.

WILLIAM HENRY HUNT.

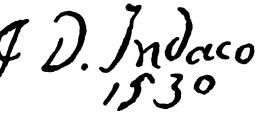


JAN VAN HUYSUM.

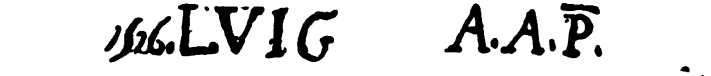


LAURENT DE LA HYRE.

FRANCESCO IMPARATO.

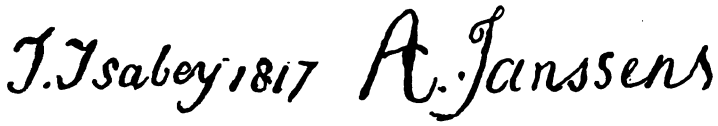


JACOPO DELL' INDACO.



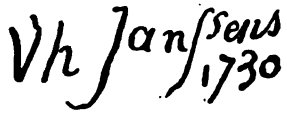
ANDREA DI LUIGI, called L'INGEGNO.

Jean Auguste Dominique Ingres.



Jean Baptiste Isabey.

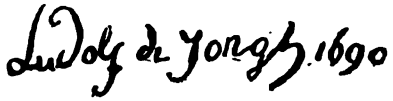
Abraham Janssens.



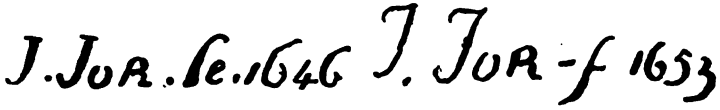
Victor Honorius Janssens.

Harry John Johnson.

Karel du Jardin.

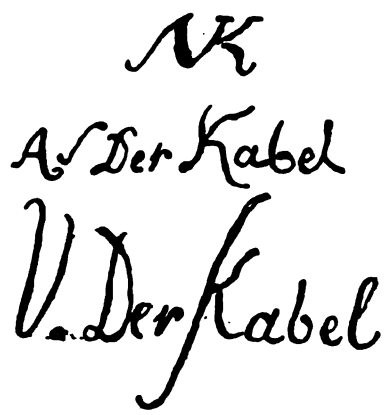


Ludolf de Jongh.



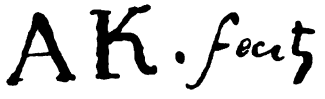
JACOB JORDAENS.

JEAN JOUVENET.



ARIE VAN DER KABEL.

JAN VAN DER CAPELLE, OF KABELLE. WILLEM KALF.

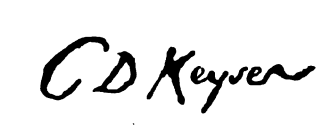


MARIA ANNA ANGELICA CATHARINA KAUFFMAN.

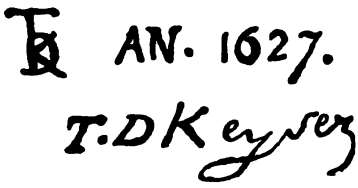
FERDINAND VAN KESSEL.

JAN VAN KESSEL the elder.

CORNELIS KETEL.



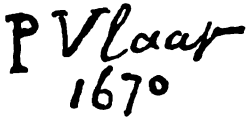
CLARA DE KEYSER.



THOMAS DE KEYSER.

SIR GODFREY KNELLER.

SALOMON KONINCK, OF KOENIG.

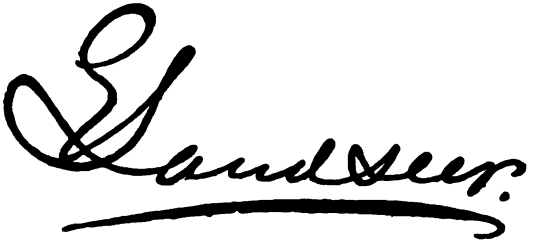


PIETER VAN LAAR.

RAYMOND LAFAGE.

LOUIS JEAN FRANÇOIS LAGRENÉE.

GERARD LAIRESSE.

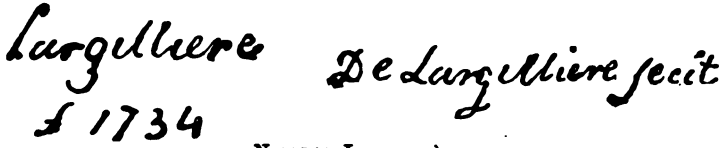


SIR EDWIN HENRY LANDSEER.

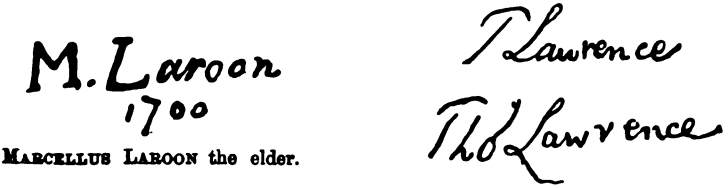
NICOLAS LANCRET.

GIOVANNI LANFRANCO.

BERNARDINO LANINI.

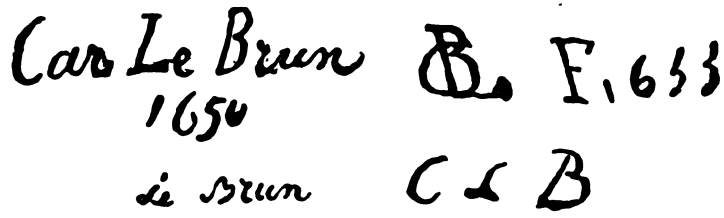


NICOLAS LARGILLIÈRE.

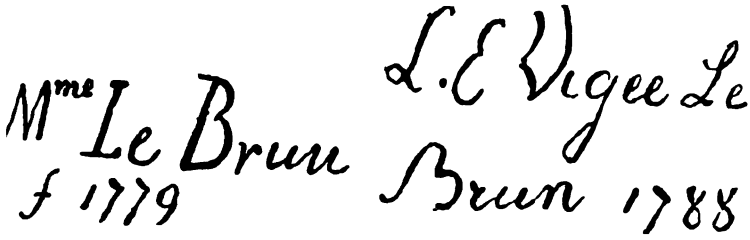


MARCELLUS LAROON the elder.

SIR THOMAS LAWRENCE.



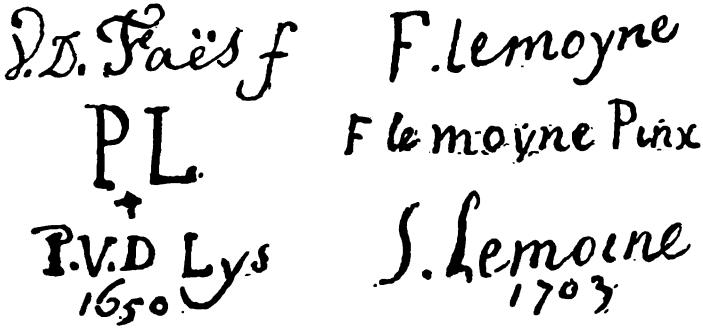
CHARLES LEBRUN.



MADAME LEBRUN (MARIE LOUISE ELIZABETH VIGÉE).

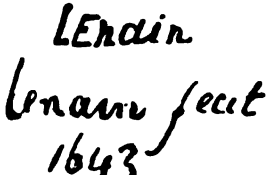
SIR FREDERICK (afterwards LORD) LEIGHTON.

WILLIAM LEIGHTON LEITCH.

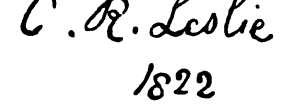


SIR PETER LELY (PIETER VAN DER FAES).

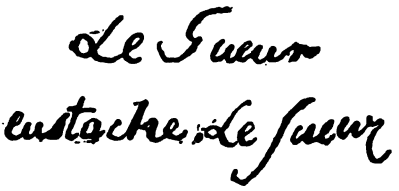
FRANÇOIS LE MOINE, OR LEMOYNE.



LE NAIN.



CHARLES ROBERT LESLIE.

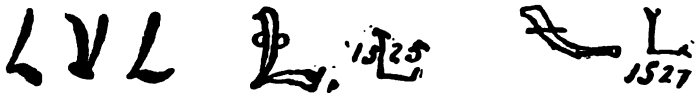


EUSTACHE LE SUEUR.

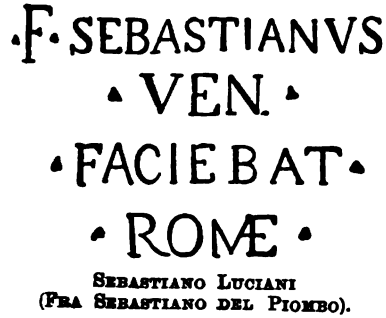
JOHN FREDERICK LEWIS.

JOHN LINNELL.

LORENZO LOTTO.

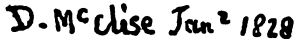


LUCAS VAN LEYDEN.



SEBASTIANO LUCIANI
(FRA SEBASTIANO DEL PIOMBO).

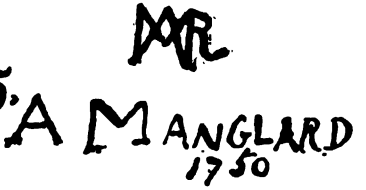
JEAN DE MABUSE.



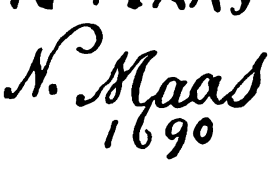
DANIEL MACLISE.

AART OF ADRIAAN VAN MAES, OF MAAS.

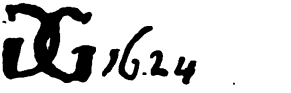
DIRK OF THEODORUS MAES, OF MAAS.



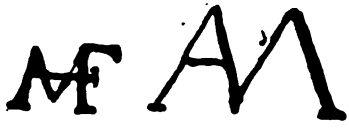
ADRIEN MANGLARD.



NICOLAS MAES, OF MAAS.



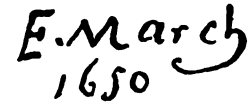
GIOVANNI MANOZZI, called GIOVANNI DI SAN GIOVANNI.



Andreas Mantinia C.P.F

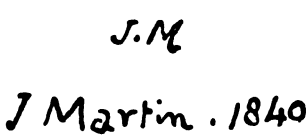
ANDREA MANTEGNA.

CARLO MARATTI.



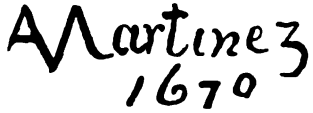
ESTÉBAN MARCH.

JEAN BAPTISTE MARTIN.



JOHN MARTIN.

PIERRE DENIS MARTIN.

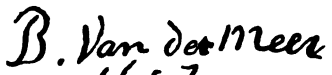


FRAY ANTONIO MARTINEZ.

SEBASTIAN MARTINEZ.

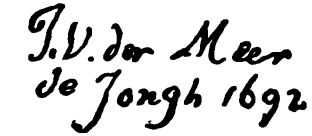
B. MATTON.

ANDREA MEDULA.



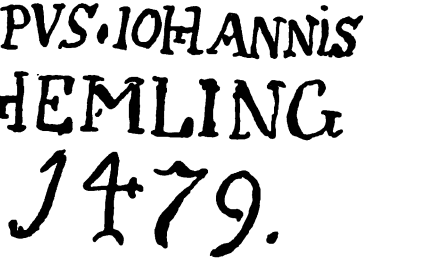
BAREND VAN DER MEER.

JAN VAN DER MEER the elder.



JAN VAN DER MEER the younger.

ISRAEL MENGS.



HANS MEMLINC.

(Inscription on picture at Bruges. The H in the surname is an old Flemish form of M.)

GABRIEL METSU.

SIGNATURES AND MARKS.—46.

ADAM FRANÇOIS VAN DER MEULEN.

PIETER VAN DER MEULEN.

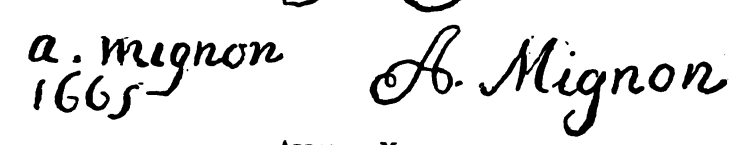
JAN MIEL, or MEEL.

JAN MICHELSZEN MIEREVELD.

FRANS VAN MIERIS the elder.

WILLEM VAN MIERIS.

PIERRE MIGNARD.



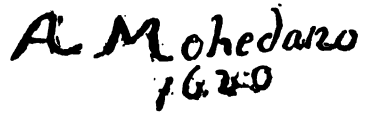
ABRAHAM MIGNON.

SIR JOHN EVERETT MILLAIS.

FRANÇOIS MILLET, OF MILÉ.

HENDRICK VAN MINDERHOUT.

PIETER VAN MOL.



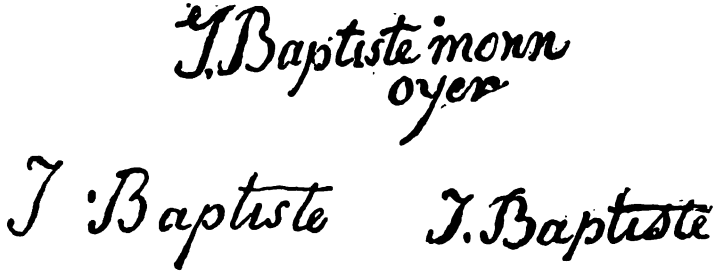
ANTONIO MOHEDANO.

JAN MOLENAAR, OF MOLENAER.

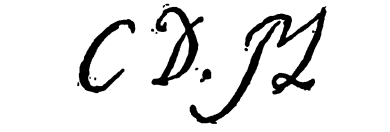
JAN MIENSE MOLENAAR.

NICOLAES MOLENAAR.

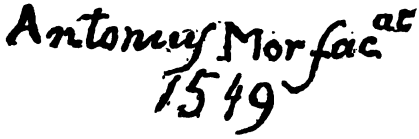
PIETER MOLYN the younger.



JEAN BAPTISTE MONNOYER.

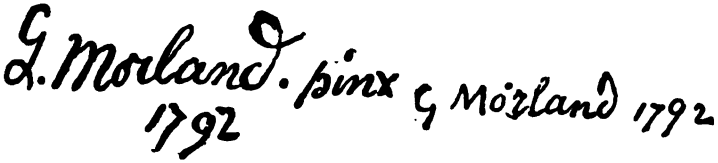


KAREL DE MOOR.



ANTONIS MOR.

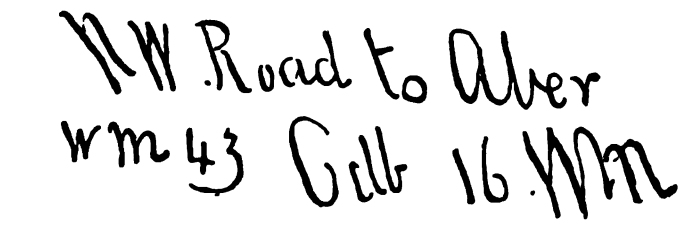
PAULUS MORELSE.



GEORGE MORLAND.

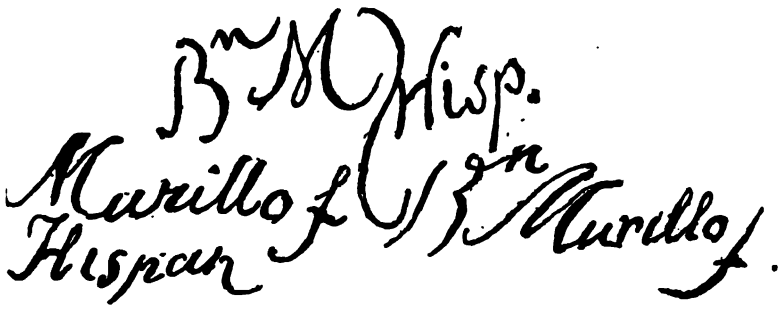
FREDERIK DE MOUCHERON.

ISAAC DE MOUCHERON.



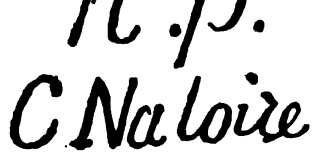
WILLIAM JAMES MÜLLER.

WILLIAM MULREADY.

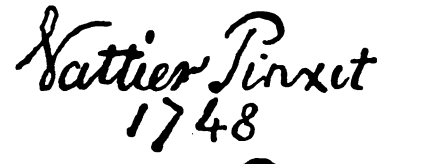


BARTOLOMÉ ESTÉBAN MURILLO.

MICHAEL VAN MUSSCHER.



CHARLES JOSEPH NATOIRE.



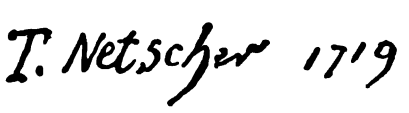
JEAN MARC NATTIER.

JOHAN VAN NECK.

PIETER NEEFFS, OR NEFS.

EGLON HENDRICK VAN DER NEER.

AART VAN DER NEER.



THEODORE NETSCHER.

CONSTANTIN NETSCHER.

Netscher A° 166

G Netscher 168

KASPAR OF GASPARD NETSCHER.

M. Nesen 1703 M. N

MATHYS NEVEU, OF NAIVEU.

GVIL^MO VAN NIEVLANT

WILLEM VAN NIEULANT.

VISC
CHARLE

R Nooms Zeeman

E. Zeeman Zee

REINIER NOOMS, called ZEEMAN.

ADAM VAN NOORT.

JAN OCHTERVELDT, or UCHTERVELT.

ISA.

PETER OLIVER.

BALTHASAR P.

JAKOB VAN OOST the elder.

MARIA VAN OOS
or OOSTERW

JOHN OPIE.

GASPAR JACOB

GIOVANNI ORIOLO.

P.
+P.O F

PEDRO ORRENTE.

J V Os fecit

JAN VAN OS.

A.o A Ostade A^{de}

ADRIAAN JANZ VAN OSTADE.

Jsack van Ostade

Jsack osfade

IZAAC VAN OSTADE.

J B Oudry
1738

B. Oudry

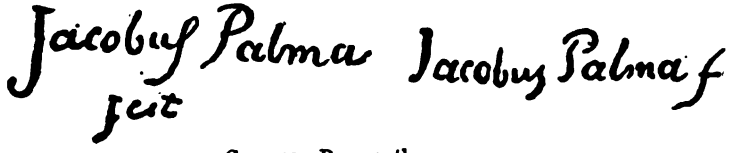
JEAN BAPTISTE OUDRY.

I^{K} Ouwater

ISAAC OUWATER.

B P
A

GIOVANNI BAPTISTA PAGGI

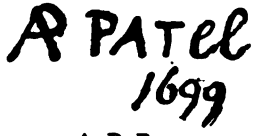


GIACOMO PALMA the younger.

CHARLES PARROCEL.

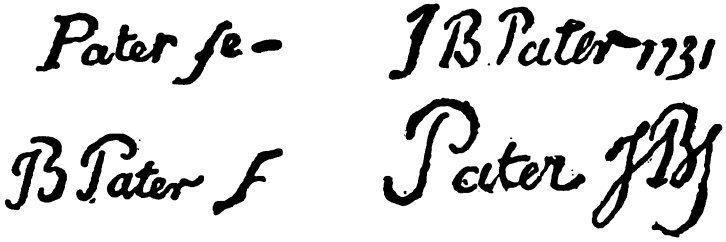
IGNACE PARROCEL.

JOSEPH PARROCEL.



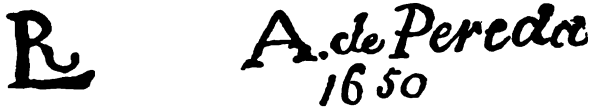
A. P. PATEL.

PIERRE PATEL.

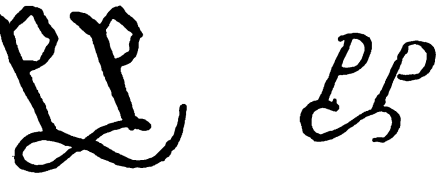


JEAN BAPTISTE JOSEPH PATER.

CHRISTOPH PAUDITZ.



LUCA PENNI (ROME). ANTONIO DE PEREDA.



PETRVS PERVSINVS

PINXIT

PIETRO VANNUCCI, called IL PERUGINO.

JEAN PETITOT.

JEAN PILLEMENT.

EGBERT VAN DER POEL.

CORNELIS VAN POELENBURG, or POELEMBURG.

PAULUS POTTER.

FRANS POURBUS the elder.

GASPARO DUCHE, called GASPA

Poussin

NICOLAS POUSSIN.

P. P. Prud'h

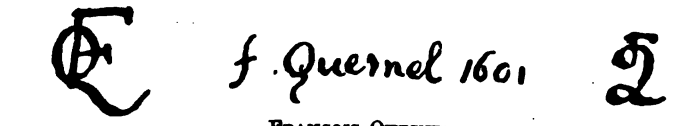
18

PIERRE PAUL PRUD'HC

Pynaker Pictor

ADAM PYNACKER, or PYNAKER.

Quellinus f



FRANÇOIS QUESNEL.

JEAN RANC.

JEAN RAOUX.

RAPHAEL SANTI.

ARNOLDUS VAN RAVESTEIJN, OF RAVESTEIN.

JOHANNES OF JAN VAN RAVESTEIJN, OF RAVESTEIN.

T. Redi f

TOMMASO REDI.

P.J. Redouté fecit 1827 P.J. Redouté pinxt

PIERRE JOSEPH REDOUTÉ.

Regnault De Rome 1786

LE BARON JEAN BAPTISTE REGNAULT.

RH Rembrandt inventor

Rembrandt f. 1634.

REMBRANDT HERMANSZOON VAN RYN.

Rembrandt f: 1640
Conterfeyet

Rembrandt. f. 1644.

Rembrandt f 1659

Rembrandt
f. 1666.

REMBRANDT HERMANSZOON VAN RYN.

Restout 1734

J. Restout 1734

JEAN RESTOUT.

J de Reyn 1660

JAN DE REYN.

J.A.R.Sp

Jusepe de Ribera

Espanol 1630

JUSEPE RIBERA.

C. Ricci 1617

CAMILLO RICCI.

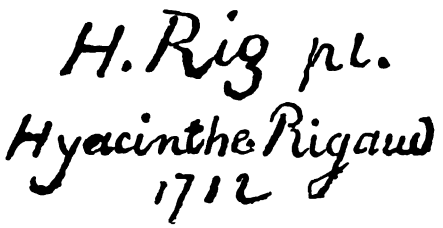
S. ricci 1730

SEBASTIAN RICCI.

J Richardson del

1733.

JONATHAN RICHARDSON.

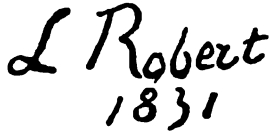


HYACINTHE RIGAUD.

ANTOINE RIVALZ, OR RIVALS.

JEAN PIERRE RIVALZ, OR RIVALS.

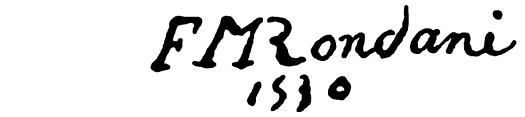
HUBERT ROBERT.



LOUIS LÉOPOLD ROBERT.

PIETER ROESTRAETEN, OR ROESTRAETEN.

THEODORE ROMBOUTS.



FRANCESCO MARIA RONDANI.

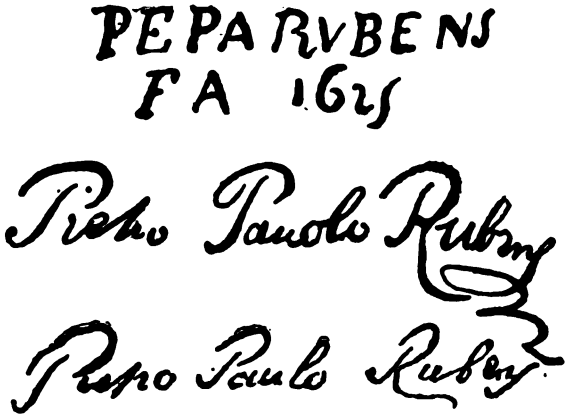
JOHAN HENDRIK ROOS.

SALVATOR ROSA.

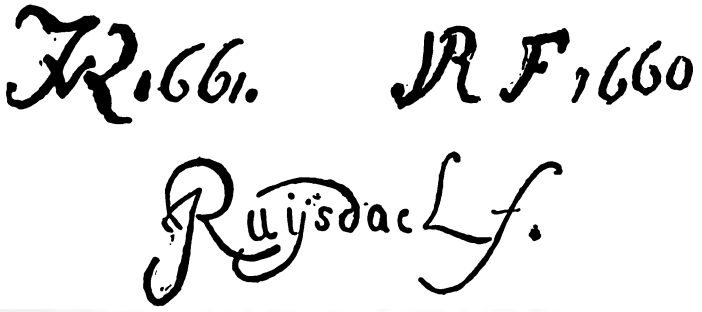
ROSEALBA CARRIERA.

MATTEO ROSSELLI.

JOHANN ROTTENHAMMER.



SIR PETER PAUL RUBENS.



JACOB VAN RUISDAEL, or RUYSDAEL, the elder.

SVR 1631

Ruysdael fecit 1650

RVYSDAEL 1659

SALOMON VAN RUISDAEL, or RUŸSDAEL.

Rachel Ruysch 1745

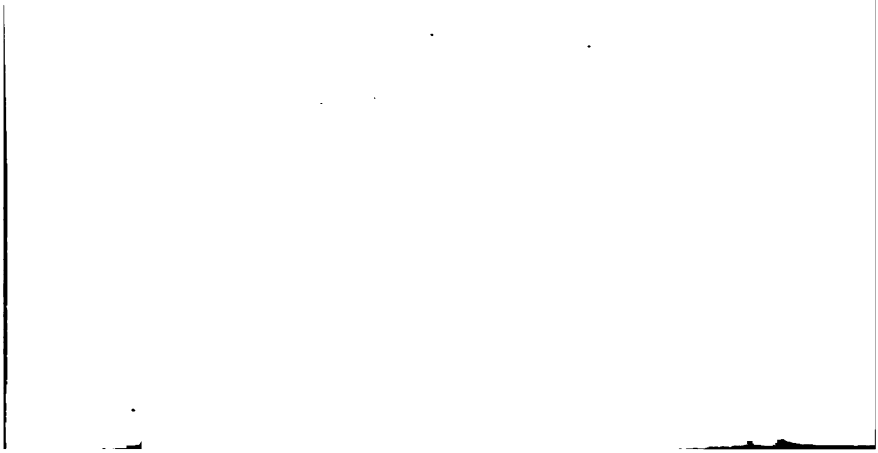
RACHEL RUŸSCH.

D. Ryckaert P Rysbraek

DAVID RYCKAERT. PIETER RYSBRACK.

A Sacchi 1650

ANDREA SACCHI.



C. Sacchi 1705

CARLO SACCHI.

Herman Saft Leven f. A. Utrecht. Anno 1665

HERMAN SAFTLEVEN.

JOACHIM SANDRART.

B SANTERRE F-1704 B Santerre fecit

JEAN BAPTISTE SANTERRE.

Saracino S. Ferrato

CARLO SARACINO, or SARRACINO. GIOVANNI BATTISTA SALVI, called SASSOFERRATO.

SR. R. SAVERY. RS

ROLAND SAVERY.

FRIEDRICH WILHELM VON SCHADOW.

GODFRIED SCHALCKEN.

ARY SCHEFFER.

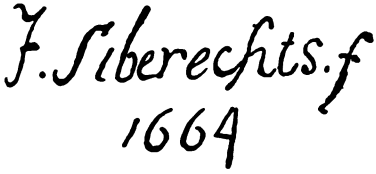
JULIUS SCHNORR VON KAROLSFELD.

JAN VAN SCHOOREL.

MATHIEU SCHOVAERTS, or SCHOEVAERTS.

CORNELIUS SCHUT the younger (Antwerp).

DANIEL SEGERS, or SEGHERS.



JAN SIBERECHT, or SIBERECHTS.

GIOVANNI ANDREA SIRANI.

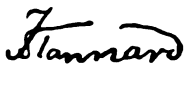
PIETER VAN SLINGELAND.

GEORGE SMITH of Chichester.

PIETER SNEYERS, or SNYERS.

FRANÇOIS SNYDERS.

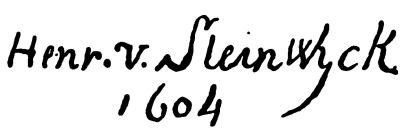
BARTHOLOMEW SPRANGER.



JOSEPH STANNARD.

JAN ADRIAAN VAN STAVEREN.

JAN STEEN.



HENDRIC VAN STEENWYCK the elder.

HENDRIC VAN STEENWYCK the younger.

JACQUES STELLA (Rome).

P Palamedes Aº1636

Pa lamedes Stevens
F. 1637

PALAMEDES STEVENS.

T. Stothard

THOMAS STOTHARD.

R Straeter
1670

ROBERT STREATER, or STRAETER.

A Van Stry. F

ABRAHAM VAN STRY.

B Bramantino

BARTOLOMMEO SUARDI, called BRAMANTINO.

P SUBLEYRAS
Pxit 1730

P. Subleyras 1740

PIERRE SUBLEYRAS.

H SWANEVELT

HERMAN SWANEVELT.

F.T

FREDERICK TAYLER.

A. Tempesta
1620

ANTONIO TEMPESTA.

D. TENIERS. F

D · TENIERS · F

DAVID · TENIERS

·D·TENIERS . F.

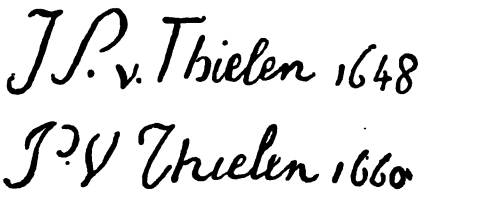
DAVID TENIERS the younger.

G. Terburg fcit

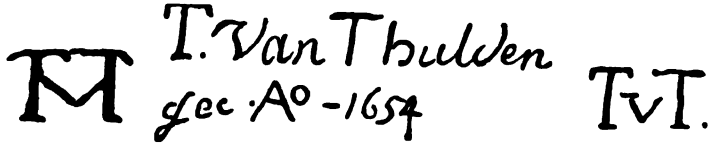
GERARD TERBURG.

PIETRO TESTA.

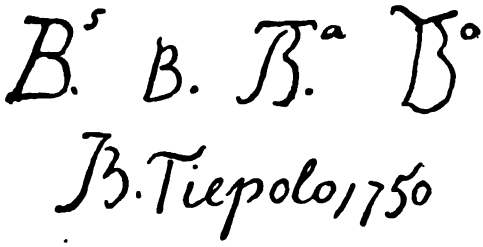
HENRI TESTELIN. LOUIS TESTELIN.



JAN PHILIP VAN THIELEN.



THEODOOR VAN THULDEN.



GIOVANNI BATTISTA TIEPOLO.

JEAN FRANÇOIS DE TROY.

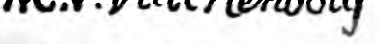
LUCAS VAN UDEN.

GERARD ULENBURGH, OR UILENBURG.

JACOB VAN DER ULFT.

LODEWIJK DE VADDER.

WALERAM VAILLANT.



MARTEN VAN VALCKENBORG.

M. valentin
1630

LE VALENTIN.

A.V.V.D.

ADRIAAN VAN DE VELDE.

E.V.V

ESAYAS VAN DE VELDE.

W Velde f. 1685

W.v.V. W: van de velde

WILLEM VAN DE VELDE de jonge.

Ant.o Van Dyck

A.D.F. AD F

ANTHONIE VAN DYCK.

A. VANDYCK

Ant.o Van Dyck

ANTHONIE VAN DYCK.

K. van Mander 1603

K. van Mander pinxit

KAREL or CAREL VAN MANDER the elder.

Alex.o Varot.o D.o Varotari

ALESSANDRO VAROTARI. DARIO VAROTARI.

D. D. Velasquez

D. D. Velasquez
p. 1650

DIEGO RODRIGUEZ DE SILVA Y VELASQUEZ.

Carle Vernet Vernet

ANTOINE CHARLES HORACE VERNET.

Joseph Vernet 1753 J Vernet 1762

CLAUDE JOSEPH VERNET.

H. Verschuring

HENDRIK VERSCHURING.

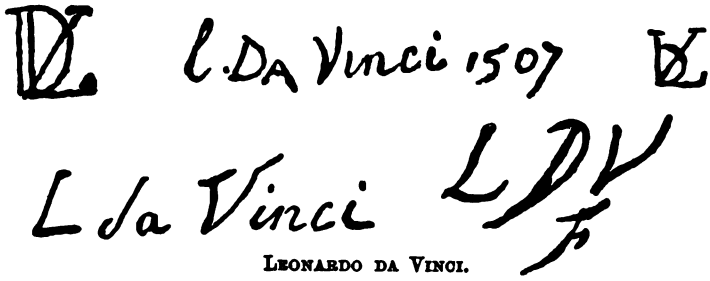
fc 1640
Jan fictoor

JAN VICTOR, OR FICTOOR.

Vien. f 1753 Vien fils 1808

JOSEPH MARIE VIEN.

CLAUDE VIGNON.



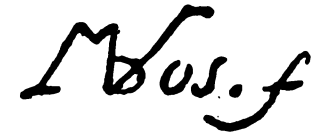
LEONARDO DA VINCI.

GIOVANNI BATTISTA VIOLA.

NICOLAS VLEUGHELS. PHILIPPE VLEUGHELS.

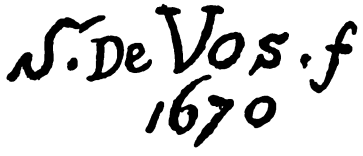
ADRIAAN DE VOIS.

Cornelis de Vos.



Marten de Vos.

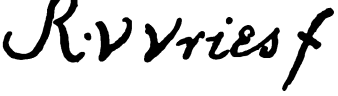
Paulus de Vos.



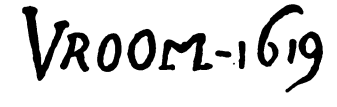
Simon de Vos.

Simon Vouet.

Adriaan de Vries.



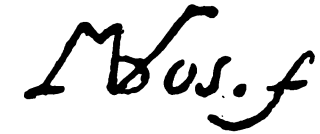
Jan Reynier de Vries.



Hendrick Corneliszen Vroom.

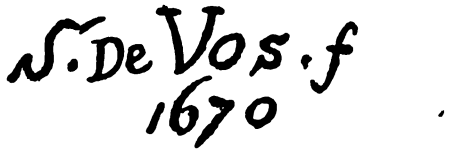
Cornelis de Wael.

Cornelis de Vos.



Marten de Vos.

Paulus de Vos.



Simon de Vos.

Simon Vouet.

Adriaan de Vries.

Jan Reynier de Vries.

Hendrick Corneliszen Vroom.

Cornelis de Wael.

Rich^d Wilson 1771 G. Wissing

RICHARD WILSON. WILLEM WISSING.

ED.W E. De. Witte

EMANUEL DE WITTE.

C.D.W CASPARDEWITTE

GASPAR DE WITTE.

JD J. D Wet

JACOB DE WIT.

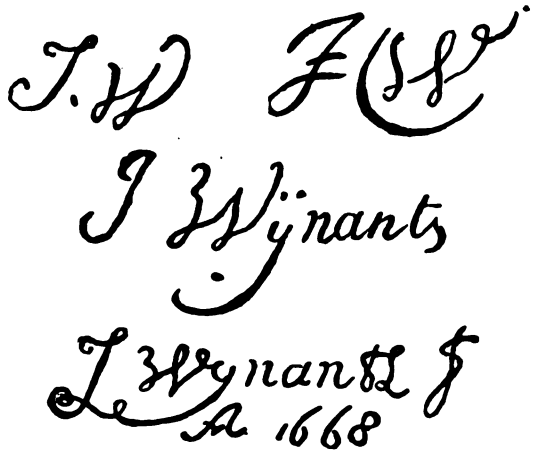
Iwouwrman

JAN WOUWERMAN.

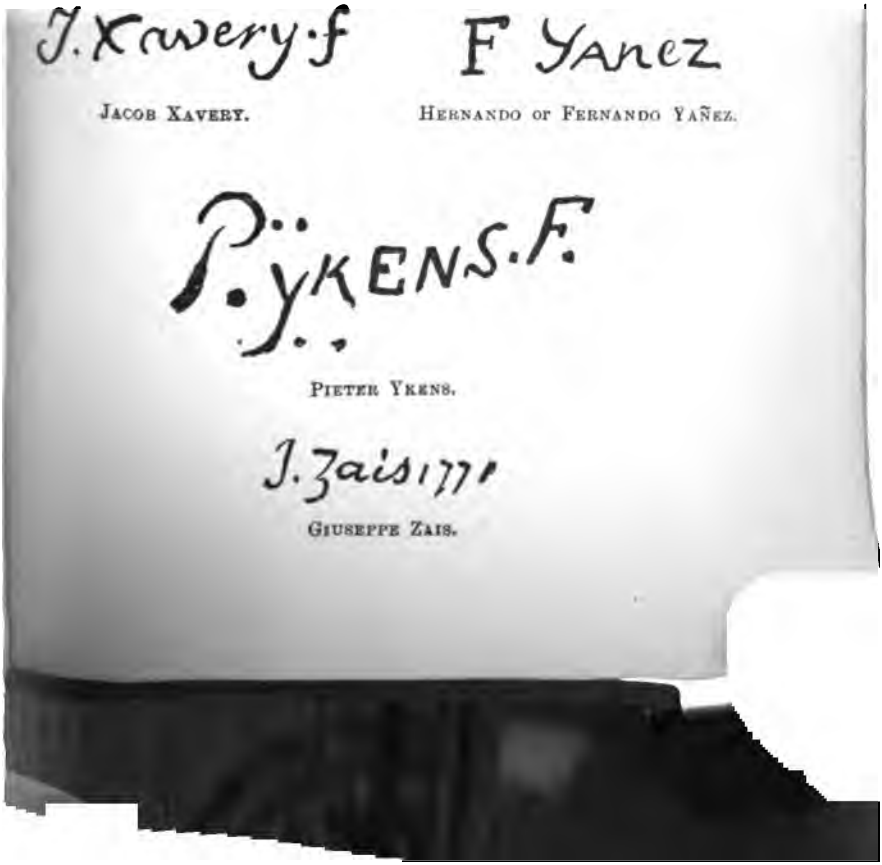
PW. PLW PW.

P.W Ph. Wouwerman

PHILIPPUS WOUWERMAN.



JAN WYNANTS.



JACOB XAVERY.

HERNANDO or FERNANDO YAÑEZ.

PIETER YKENS.

GIUSEPPE ZAIS.

J. Ziegler

CLAUDE JULES ZIEGLER.

f zimmerman 18[illegible]34

AUGUST MAXIMILIAN ZIMMERMANN.

J Zocchi 1760

GIUSEPPE ZOCCHI.

f 1780

JOHANN ZOFFANY.

F DZVRBARAN

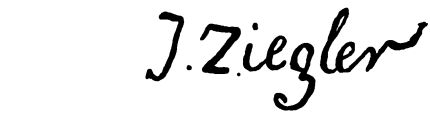
f. Zvrbaran 1650

F Zurbaran

FRANCISCO DE ZURBARAN.

G.V. Zyl

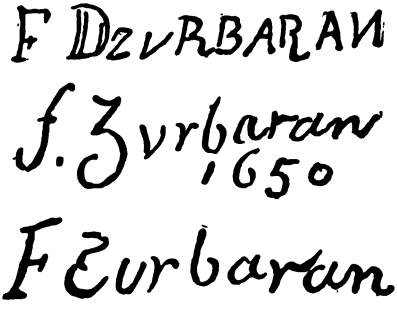
GERAERD PIETERSZ VAN ZYL, OF ZYLL.



CLAUDE JULES ZIEGLER.

AUGUST MAXIMILIAN ZIMMERMANN.

GIUSEPPE ZOCCHI. JOHANN ZOFFANY.



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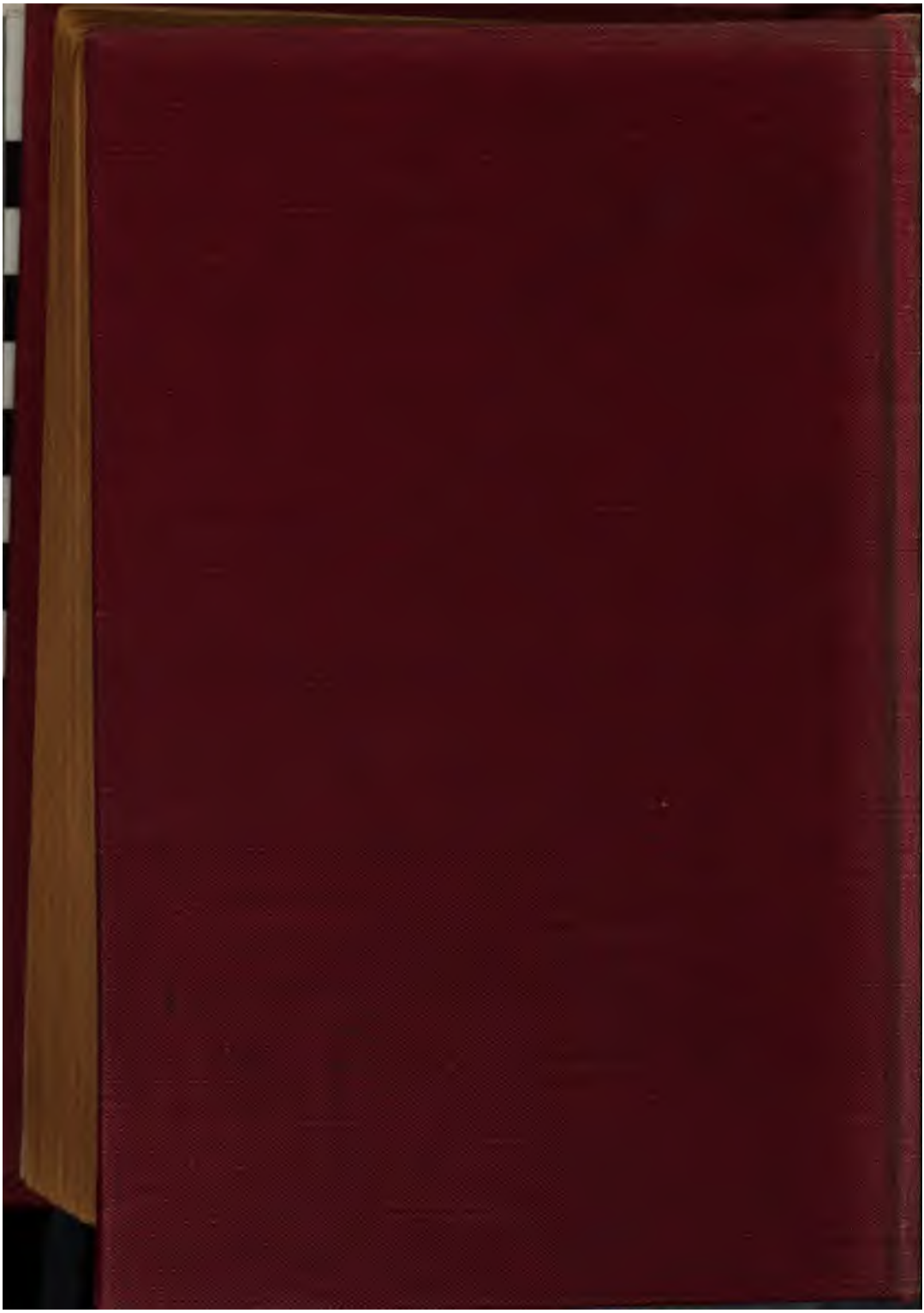
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